



MONASH University

Subjectivity, agency and affect in the undergraduate university art studio crit

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Abstract

This thesis examines the role of the crit through the experiences of students and lecturers in art schools of Australian universities. *Crit* is shortened from the word *critique*. The crit encompasses the presentation, discussion, and feedback of student artwork. It is a relational pedagogical practice that may involve lecturers and one or more students. It is a highly privileged practice with historical traditions in art, design, and architecture studios. This study focuses on group crits observed over one semester in schools of art and design at two Australian universities.

In the current climate for Australian university art schools, studio pedagogies are under pressure to describe what learning is in the studio, and how students learn to become practitioners. Australia Council research suggests that approximately 90% of visual artists are tertiary trained, and almost half (42%) have a postgraduate diploma or degree (Throsby & Zednik, 2010). These are higher percentages than other discipline groups in the creative industries. The pedagogical experiences of students and lecturers in the crit are significant because of changes in university art education in the last 20 years through the massification in class numbers, and a turn to enterprise and entrepreneurial curricula in fine arts education. This thesis contributes to the wider academic literature attending to studio pedagogies and the growing area of research in art, design, and architecture focusing on the crit and student and lecturer experiences.

I use the work of Judith Butler (2004b, 2011) and Elizabeth Ellsworth (1997, 2005) in undertaking a theoretical analysis of the role of the crit to investigate how lecturers and students navigate this pedagogical experience. Taken from various data sources including interviews with 19 students and two lecturers, this study is attentive to the relations and intersections of art making in the in-between: between students, between students and their lecturers, and between the academic and art worlds. I examine the crit by drawing on the notions of ethical self-making, governance, performativity, affect and sensation, and movements in learning to become an artist.

My experience as a learner and educator in the university studio, and as a practising artist informs my positioning as a researcher. It is through this positioning that I attend to the ways that identity hierarchies, subjectivities, and the agency of students and lecturers are

made visible, recognisable, and affective through relations. The crit is about the experience of becoming. It is an experience with multiple relations with peers, lecturers, artworks, spaces, places, time: bodies embodied, materials materiality, and affect and sensation. The subjectivities made, unmade and remade in the crit are the iterations and reiterations of a practice in becoming, always in response. Through this investigation of students' and lecturers' relational and contextualised accounts of their experience of art making and crits, it is also conceivable to envisage the possibilities of becoming artists in different, multiple, and layered ways.

Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Signature:



Megan McPherson

Date: 28 May 2018.

Publications during Enrolment

Book Chapters and articles

- McPherson, M.** (2018). In-between practice and art worlds: studio learning in the university art school. In L. de Bruin, S. Davis, and P. Burnard (Eds.). *Creativities in arts education, research and practice: Glocalised perspectives for the future of learning and teaching* (pp. 33-46). Dordrecht, Netherlands: Brill Sense.
- Lemon, N., & **McPherson, M.** (2017). Intersections online: Academics who tweet. In Lupton, D., Mewburn, I. & Thomson, P. (Eds.). *The digital academic: critical perspectives on digital technologies in higher education* (pp. 78–91). London: Routledge.
- Budge, K., Lemon, N. & **McPherson, M.** (2016). Academics who tweet: ‘messy’ identities in academia. *Journal of Applied Research in Higher Education*, 8(2), 210-221.
- McPherson, M.**, & Lemon, N. (2016). The hook, woo and spin: Academics creating relations on social media. *Research 2.0 and the Impact of Digital Technologies on Scholarly Inquiry* (pp. 167–187). Hershey, PA: IGI Global.
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- De La Harpe, B., **McPherson, M.**, and Mason, T. (2012). Developing leaders for the future through art and design studios in G. Muratovski (Ed.) *Agldeas Research: Design for Business Volume 1* (pp. 110-123). Bambra Press: Melbourne, Australia.

Non-Traditional Research Outcomes during the Research Candidature

Individual Exhibitions

2010 **Grey Pearls**, little window of opportunity, Port Jackson Press, Melbourne.

Selected Group Exhibitions

2018 **Editions 18**, Tacit Gallery, Collingwood; curated invitation.

2017 **Geelong Acquisitive Print Awards**, Geelong Gallery; juried prize.

Litho, Mono, Screen & Unique State Prints, Queenscliff Gallery and Workshop, Queenscliff; curated invitation.

Places, Queenscliff Gallery and Workshop, Queenscliff; curated invitation.

- 2016 **Burnie Print Prize**, Burnie Regional Art Gallery, Burnie; juried prize.
Paramor Art Prize, Casula Powerhouse Arts Centre, Sydney; juried prize.
Fremantle Arts Centre Print Award, Fremantle; juried prize.
Swan Hill Print and Drawing Award, Swan Hill Regional Gallery; juried prize.
Australian Tapestry Workshop 2015 Artist in Residence Exhibition, ATW, Melbourne.
- 2015 **Paramor Art Prize**, Casula Powerhouse Arts Centre, Sydney; juried prize.
Burnie Print Prize, Burnie Regional Art Gallery, Burnie; juried prize.
2015 Banyule Award Work on Paper, Hatch, Ivanhoe; juried prize.
Yering Station Sculpture Exhibition 2015, Yering Station; juried prize.
Rick Amor Print Prize 2015, Monsalvat; juried prize.
Australian Print Triennial, Art Vault, Mildura; juried prize.
- 2014 **Fremantle Arts Centre Print Award**, Fremantle; juried prize.
- 2011 **Love Lace: Interdisciplinary and untraditional approaches to lace**; Powerhouse Museum International Lace Award, Sydney Design 2011, Sydney; juried prize.
- 2011 **Burnie Print Prize**, Burnie Regional Art Gallery, Burnie; juried prize.
- 2010 **Libris Awards**, Finalist, Mackay Art Space, Mackay; juried prize.
On Paper, in Time and in Others' Minds, Art Piece Gallery, Mullumbimby; curated invitation.

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For my family and all the critters.

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Chapter one: Introduction

This thesis examines the role of the crit through the experiences of students and lecturers in art schools of Australian universities. The crit is the presentation, discussion, and feedback for artwork between lecturers¹ and one or more students. Taken from various data sources, this study is attentive to the relations and intersections of art making in the in-between, between student, lecturer, university, and art worlds. I gathered data including interviews with 19 artist-students and two artist-lecturers from two Australian universities, informed by observations of crits in two subjects at the two sites, and a national online survey of art lecturers. I examine the crit by drawing on theories of ethical self-making, governance, performativity, affect and sensation, and the movements in learning as transit spaces to become an artist.

The central concern of my study is the question of what is the role of the crit in the undergraduate art studio. I am attending to how the crits I observed are pedagogical in the transition from artist-students to professional artist practice in the last semester in an undergraduate degree. I use the works of Judith Butler (2004a, 2004b) and Elizabeth Ellsworth (1997, 2005) in undertaking a theoretical analysis of the role of the crit to investigate how lecturers and students navigate this pedagogical experience. I consider this question through a focus on the in-between (Ellsworth, 2005; Grosz, 2001), the multiple pedagogical spaces in the crit between students, lecturers, artwork, and the matter of the crit and the studio, with a critical engagement with the educational practices of becoming artists in this space. There are multiple in-betweens. By using the term *matter*, I am referring to the learning briefs, timetables, and marking guides or criteria of the crit, and the matter of the space and place of the studio. The pedagogical space of the in-between is the space where we do not know what is understood when we are learning and teaching. The identity work in becoming an artist flags my aim to explore the conceptions of artistic identities, the subjectivities of becoming an artist, and the agency and affect of students and lecturers. The term *becoming* frames this study and positions Butler's and Ellsworth's approaches to subjectivities—hierarchies and subject formation, as contextual, temporal and spatial, provisional, a doing, in movement, with matter, with affect, and as affective. I use the term

¹ I use the term *lecturer* because in the Australian context of this research it is the nomenclature used. This term is used to denote the educator and what they do rather than their rank (e.g., as lecturer, senior lecturer, associate professor or professor, with tenure, an ongoing work contract, fixed term or sessional contracts, etc.).

becoming after Ellsworth's description of becoming as a "mind/brain/body meld with objects, spaces, and times" (Ellsworth, 2005, p. 4), where the self is understood as in the making constantly, and as an emergent. To situate this becoming is to consider how lecturers and students navigate this pedagogical experience of the crit and to position this experience in the current climate of the Australian university art school.

In this current climate, studio pedagogies are under pressure to describe what learning is in the studio, and how students learn to become practitioners (Zehner, Peterson & Wilson, 2009; Studio Teaching Project, 2015). Australia Council research suggests approximately 90% of visual artists are tertiary trained (Throsby & Zednik, 2010, p. 27), and almost half (42%) have a postgraduate diploma or degree (Throsby & Zednik, 2010, p. 26) with only creative writers having more postgraduate training at 45%. These are higher percentages than other discipline groups, such as musicians and actors, in creative arts practices and the creative industries. The pedagogical experiences of students and lecturers in the crit are significant because of changes in university visual art education in the last 20 years. This includes the establishment of the PhD in creative practice by project, the massification in discipline numbers, and a more recent turn to enterprise and entrepreneurial curriculum in fine arts education. However, it seems the crit has stayed the same for the last 50 years (Blair, 2006). This thesis contributes to the wider academic literature attending to studio pedagogies and the growing area of research in art, design, and architecture focusing on the crit and student and lecturer experiences.

When I presented an aspect of this study at an Australian conference, an audience member expressed the discomfort he felt recalling his crit experiences as a student. This seemed a common response to my research on the role of the crit when I have spoken informally with my art school colleagues and peers. I have felt discomfort in a crit where assessment is taking place—as a student, educator, and researcher. People have told me their horror stories and experiences of becoming artists in the crit. For some, their crit experiences were a badge of honour; others whispered that they never made art again after finishing art school. Colleagues and students have told me about applying for undergraduate or postgraduate study where they were told their pre-existing artist careers or their artwork would not be valued when entering this particular academic studio space and they would need to "start again." This points to how the subjectivities of being an artist are contextual,

and to the need to problematise where, why, and how agency and affect take part in this academic space.

Positioning the self and the crit

This thesis is contextualised by time and space, and my involvement in these pedagogical studio spaces. It is an examination of two Australian university studios in which I have previously taught, and where, in one, I have also been a student, prior to teaching in the studio program for 15 years. All artist-students and artist-lecturers names are pseudonyms, and the names of the universities are changed. I will refer to the two universities as “City University” and “Suburban University.” City University is a large university in the centre of a large Australian city. Suburban University is located on a suburban campus of a much larger university based on the outskirts of the city. I also taught at Suburban University over two different campuses, including at the time, one of their regional campuses. My interest in the role of the crit developed as I worked with students using the crit in the studios of the six universities in which I have worked.

I am the daughter of an artist-art historian mother who did not finish high school and who entered higher education as I was finishing high school. By the time I had completed my honours year, my mother was completing her masters in art history after an undergraduate degree in sculpture. My upbringing allowed me the possibility of becoming an artist and to go to university to study art. As a practicing professional artist and tertiary art educator, I questioned how others understood what becoming an artist entailed, and what other ways to becoming an artist were possible. As a casual lecturer, I was expected to have an ongoing professional contemporary art practice as a requirement of my employment. However, my experience with precarious employment and the need to take on as much work as possible led me to question what an artist’s practice can be and how teaching and research fit into a creative research practice that includes a pedagogical practice.

How a becoming artist’s practice is recognised in the crit, what it generates, what it entails, its constraints and its affordances, became a way for me to question and critique the notion of what is a “professional contemporary art practice.” The crit is an event that allows relations and matter to occur in front of and with other students and lecturers in ways that other more tacit studio interactions, such as a one to one tutorial, do not. The crit makes what

is recognisable as an art practice to the fore, and how recognition matters in different ways. It is how we read and do the crit that makes a difference.

I began thinking about this notion of reading the crit in my interview with Tim, one of the artist-lecturers who participated in my research. As we spoke, he reminded me of how he speaks in his artist's talks at galleries. The art is next to him and he refers to it throughout, indicating at/with the artwork about what he is speaking. He expected his artist-students to do similarly in their crits with their artwork next to them. He felt that being able to refer to the artwork was a comfort or support for the presenter as the artwork is read by the audience and artist, and the artwork can also "speak for itself" (Cowdroy & Williams, 2007, p. 103). In discussing the interview process to gain a place at the art school, Tim discussed how the interview "is to work out whether [prospective students have] got the ability and whether we can teach them and if they can be successful. Some people have this great desire to come to art school, but it takes more than that" (Tim, artist-lecturer interview).

It was Tim's suggestion of a "more than that [desire]" and the notion of what is a "teachable" student in the university art school that prompted me to return to Deborah Britzman's work on pedagogy where she attends to the notion of reading pedagogical situations. Britzman argues there are "two kinds of pedagogical stakes" (1995, p. 152) when dealing with legibility and calling on the questionability of stability and normative categories:

One has to do with thinking ethically about what discourses of difference, choice, and visibility mean in classrooms, in pedagogy, and in how education can be thought about. Another has to do with thinking through structures of disavowal within education, or the refusals—whether curricular, social or pedagogical—to engage in a traumatic perception that produces the subject of difference as a disruption, as outside the normalcy. (Britzman, 1995, p. 152)

This context of difference, choice, and visibility is relevant in the ways I think through different types of classrooms, different types of curricula, approaches to teaching, and how learning is thought about in those spaces.

The other context of refusal, by producing the subject of difference as a disruption, as outside the normalcy, is significant in the undergraduate studio. It is where this disruption or difference could be conceptualised as "artistic" as something new, and as problematizing the normative assumptions of creativity, critical and reflective thinking, innovation, risk-taking,

and experimentation in the studio pedagogies. In the context of the crit, a refusal could be a becoming-an-artist in a particular way, or not be recognised, or to be outside the norm. This normalcy of becoming situated within the studio resonates with Britzman's "echoing [of] Gayatri Spivak, 'What is it to learn and to unlearn?'" (Britzman, 1995, p. 152, citing Gayatri Spivak, 1992, p. 770) as a becoming artist in a crit in a university art school. In situating Britzman in this way at the very outset of this research, I am exploring the ethical relations in pedagogical situations. I am exploring the interpretative claims I make on others and myself as I work with theory and data together, and in doing so, I am analysing the data through my experience as a researcher who is also a practitioner and a learner, each echoing a subjectivity that resonates within this study.

In Britzman's (1995) rethinking of pedagogy and knowledge, she follows the study of limits, the study of ignorance, and the study of reading practices that in each case demands thinking against one's conceptual foundations and,

an interest in studying the skeletons of learning and teaching that haunt one's responses, anxieties, and categorical imperatives; and a persistent concern with whether pedagogical relations can allow more room to manoeuvre in thinking the unthought of education. (Britzman, 1995, p. 155)

This "unthought of education" is the limit of thought, is where learning stops thinking, of what thinking is shut out, and of what thinking is unbearable (Britzman, 1995). This unthought of education is threaded through my use of Butler and Ellsworth, with each bring ways of "thinking the unthought" with and through the crit. Butler's practice of critique brings forth the edges and limits of thought, showing ways to rub up within and against. And then to exceed the limits of unthought. The embodiment of the crit and becoming-an-artist into and with relation and recognition of the multiplicity of the experience of the limits of the crit is attended to by Ellsworth. Drawing on Butler and Ellsworth is a way for me to attend to the crit with multiple manoeuvres encompassing my unease and surpassing my assumptions of the crit. My learning experience with the crit led me to experiment with discussing with students over the years, in a mixture of face-to-face and online crit interactions, topics such as: the introduction of the crit; why we do crits; what questions are important, what feedback is useful, how to make a response when making artwork, and how to talk about artwork. In these discussions, we would lay out a way of doing crits in which we could question and re-question, with the possibility that we didn't need to "fix" something (i.e., have the answers or

solutions for the artwork) or someone, and there was the possibility to respond, and to leave questions unanswered.

Not having the answers or not fixing something is an approach to consider what it is the problem that requires answers or fixing. This approach allows a consideration of what the question is and how it is contextualised. By considering what the contextual and structural issues of the problem could be considered as unthought of education; a thinking of the limits of knowledge. Having the answer is bearable, and not having the answer is uncomfortable. Thinking at the limit allows attention to the cultural conditions as social historical relations. Britzman (1995, paraphrasing Judith Butler, 1993), argues that it is the forms of citation that flag excesses. On the notion of reading practices and interpretative reading, Britzman asks a number of key questions:

Who am I becoming through the interpretive claims I make upon another and upon myself? ... “What is it that I am responding to? ”... How one reads, matters.
(Britzman, 1995, p. 163)

When combined with the study of knowledge at the limits of knowing, these interpretive reading questions activate the reader/researcher as a not knowing (as the study of ignorance) or an unlearning that positions the pedagogical hierarchy as unstable. Britzman argues:

The problem, then, becomes one of working out ethical relations and not asserting identity hierarchies. (Britzman, 1995, p. 164)

This stance positions the research questions “What is the role of the crit?”, “How does the crit generate subjectivities, affect, and agency in becoming artists in the undergraduate university studio?” and “How are becoming artists assembled and gathered into the crit in the Australian university art school?” at the very limit of knowing. In positioning my study in this way, the importance of asserting identity hierarchies becomes a way to examine instances when subjectivities and identity hierarchies become active and where and how they are used. It becomes a way to understand where the subjectivities of becoming an artist are being claimed, recognised, and cited. These crit situations are unlike normalised larger scale higher education lectures/tutorials.

My interviewees were invited to participate in this research because of the involvement of their lecturers in this study. This action predetermined the make-up of the student groups. In 2012, the gender balance was approximately 30% male to 70% female in the City University cohort; the student group at the Suburban University was 100% female.

These numbers represent formal and informal research in art schools that demonstrates that gender balance in art is skewed to female graduates (Richardson, 2016; National Association of Visual Artists, 2016). Although this study does not focus on gender², the effects of gender are as visible in the art world as they were in the 1980's when the feminist art historian Griselda Pollock argued, "We cannot ignore the fact that the terrains of artistic practice and art history are structured in and structuring gender power relations" (Pollock, 2003, p. 76). The students I interviewed are a mix of school leavers, those on a pathway from vocational education, and mature-aged students re-entering art school. Many students had applied to a particular art school and discipline on the advice of their high school art teachers who had attended the art school or they or their teachers had attended university open days. Of the 19 students I interviewed, four were men and 15 were women. In the second iteration of interviews, I re-interviewed 11 students, two men and nine women.

The studio is intimate: we work together, we share equipment and working space, and we see each other's work in development. The boundaries between relations become blurred and smudged. I attend to where the artist-students got feedback from during the progress of the semester, in order for me to explore where the boundaries reach of their experiences of making artwork in the art school. I am involved in exploring where the artist-students expanded their questions into their homes and families and friends outside of art school, so that I can think about where and how they contextualised their experiences of art school and the crit. I explore how this situating of their artist-student experience of the crit responded to the ways they spoke about their agency and subjectivities of becoming artists.

I am drawn to the embodiment of the crit and artmaking in the university; how the artist set up their artwork, prepared for their crits, whether students-artists scripted their presentations, what questions were asked, how the artists and their peers responded to both the artwork and presentation. How feedback was addressed in unmaking and remaking artwork was a visible way to think about how the crit was embodied. A mature aged artist-student from City University, Melanie, asked before her crit if she could see my observation notes of her crit as she said she would not remember questions she was asked. In our interview Melanie reasoned why she asked to see my notes:

² See for example, the Countess website (<http://thecountessreport.com.au/>) for further explorations of Australian art school gender and art world imbalances.

Because if I can't take notes myself I can't really remember things afterwards, like I'm concentrating on the interaction with the people who are asking questions and I can't do that plus remember everything, so I could make notes afterwards. (Melanie, City University)

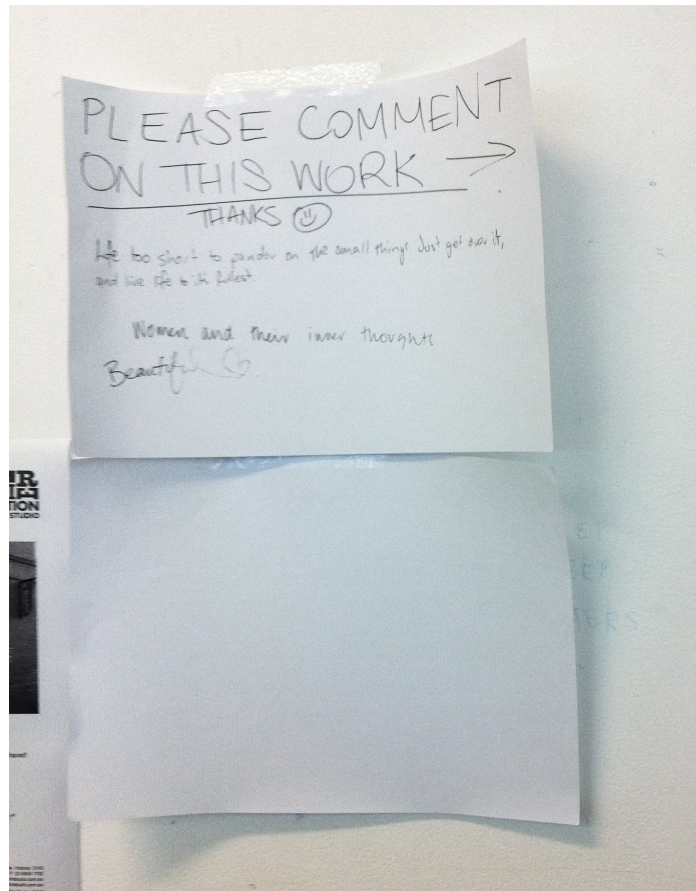
The affect and sensation of being in the crit for Melanie was one of overwhelming interactions of answering questions, remembering what to say and trying to get over her nerves. The room for Melanie was "challenging"; it was hard to hear, and she need to switch between reading glasses to read her presentation and long sight glasses to see who asked questions. The presentations at City University were different to other types of crits she had done where,

It's different to the group tutorials because with those your work speaks for itself and then people talk about it and you generally don't have to speak about it yourself very much; so it's coming from an entirely different point of view I guess. (Melanie, City University)

She also discussed how she "didn't like the fact that I had to do it". She also couldn't see how being present in other artist-student's crits could inform her practice. These physical affects and sensations and her preconceived reaction to the idea of doing a presentation positions Melanie's relations in and with the crit as problematic.

In this thesis, I use conversations with artist-students and artist-lecturers, researcher notes as texts, photographs of crit spaces and studio workspaces, and the briefing documents for the crits. In doing so, I am showing different facets of relations. The following image (see

Figure 1
handmade sign
interviewed
made and placed
artwork. They
after their crit. It
feedback. I use
call, a prompt to
it is to ask for
using images



below) shows a
that one of the
artist-students
next to their
hung this note
is a call for more
this image as a
think about what
feedback. In
throughout this

thesis, I am placing and positioning the visual as important in knowledge making. It is a “created perspective” (Leavy, 2009, p. 215) of the crit and of particular responses and calls of crits.

Figure 1: Student-made feedback sheet, Suburban University, 2012.

“PLEASE COMMENT ON THIS WORK → Thanks ☺ Life too short to ponder on the small things! Just get over it, and live life to its fullest. Women and their inner thoughts. Beautiful ♥”

I cannot imagine a note such as that in

Figure 1 left pinned against a wall in another teaching and learning space except an undergraduate art studio. The comments blur between a homily or axiom, a description, and a judgement. In the interviews, artist-students suggested that they had further interactions like

this note. Leaving a book on a desk for the note-writer because the leaver of the book thought that they might be interested in it. A note in reply with a website of an artist. An image of an artist's work copied on the school's printer. An invitation from an exhibition that another artist-student thought would be interesting to the note-writer. Sometimes, the prompter was unknown; at other times, it was their lecturer and fellow classmates. These responses suggested that is not unusual to have informal feedback from both peers and lecturers, and the wider cohort of the art school. These existing relations are also present and contextualised in the formalised crits that I observed. Crits are not a one-off experience; they may be used each semester, each week, and they reticulate through and permeate the experience of becoming artists.

The transition from artist-student to professional artist

There seems to be a transition gap between higher education arts education and professional practice for visual artists. The Australia Council's research into the careers of Australian artists in 2009³—released as Throsby and Zednik (2010)—was “concerned with serious, practising professional artists” (Throsby & Zednik, 2010, p. 7). According to this research, in 2009, the estimated number of visual artists in Australia was 9,000 (2010, p. 17)⁴ and it was predominately women (63% women; 37% men) (2010, p. 22). Of this estimated number of 9,000 (2010, p. 19), 16% were categorised as emerging artists, 36% were becoming established artists, 37% were established artists, and 11% were established artists who were working less intensively (2010, p. 32). Adding to this particular image of visual artists in Australia, the certification of formalised arts education is also important, with 72% of visual artists (2010, p. 28) having formal qualifications—the highest levels of accreditation of any creative arts practitioner with regard to education and training. And yet Throsby and Zednik argue that even after this training and accreditation, visual artists are reluctant to name themselves as artists (especially in the emerging stage) and they suggest that visual

³ This survey of full time and part time creative practitioners, published in the 2010 report *Do You Really Expect to Get Paid?*, was the fifth in a series of surveys carried out since 1983 at Macquarie University. This work has recently been taken up by National Association for the Visual Arts' *S2M: The economics of Australia's small-to-medium visual arts sector* report (2017) and further Australia Council research by Throsby and Petetskaya (2017).

⁴ This figure is from a total of an estimated 44,000 creative art practitioners; including writers, visual artists, craft practitioners, actors and directors, dancers and choreographers, musicians and singers, composers, songwriters and arrangers, and community cultural development workers (formerly known as community artists) (Throsby & Zednik, 2010, p. 7).

artists experience a “moment of establishment” (2010, p. 32), that is, a career-defining moment, at an average age of 36—some five years after all other creative practitioners (2010, p. 32).

This gap suggests that pedagogical approaches in the university studio may not be addressing the transitions from artist-student to professional artist in ways that are transformable for artist-students. This gap is relevant for my study. I am examining the pedagogy of the crit in the very last semester of third year students. The crit is privileged in the university studio; its action tries to simulate aspects of professional practice. These aspects are presenting work professionally in gallery-like spaces, presenting an artist talk with the artwork, discussing artwork critically, and student reflection with feedback. By concentrating on the role of the crit in the university studio, I address the educational approaches to the professional practice of artists to understand how these approaches may inform this gap.

In the next section I outline why this gap is important in a shifting context of the Australian university studio with more of a demand for award accreditation and larger class sizes over the last 20 to 30 years.

The shifting context of the Australian university art studio

The crit is a pedagogical event in the studio that has not changed much in the last 50 years of practice (Blair, 2006). However, what has been changing in the Australian university studio is the numbers of creative arts students enrolling into university and vocational education. In the art school, how students are taught the capacities of becoming an artist have not shifted past the crit and the one-to-one tutorial interactions with the lecturer (Swann, 2002; Vaughan, Austerlitz, Blythman, Grove-White, Jones, Jones, et al., 2008; James, 1996). With the growth in numbers of students enrolling, this puts pressure on the crit to do more to justify the time and expense of the activity for both students and lecturers.

Fifty years ago, the terminal degree for artists and designers was a diploma (Frankham, 2014). The rise of credentialing in the sector has seen a growth in the number of creative arts bachelor degrees, and higher degrees by coursework and research. A higher degree is a requirement to teach in art school, which, as Noel Frankham (the head of the

University of Tasmania's art school) stated, "is dramatically re-profiling our schools" (Frankham, 2014, p. 1). Frankham also argued that the opportunities provided by higher education also inform this growth in degrees, with a good degree in art or design becoming a pathway into postgraduate study in related fields (2014, p. 9). The crit is a pedagogical event that consumes a lot of time and personnel in a tight 12-week Australian university semester and with three to four hour classes, shortened from six hour classes in the last 10 years. The larger classes mean it takes longer to do a twenty-minute crit for each student. Expansion of student numbers in the creative arts puts pressure on the learning and teaching events like crits to adapt to the shifting context of the Australian university studio.

The rise in credentialing puts pressure on the crit by the sheer numbers of students undertaking studies in the studio, and the time the crit takes to conduct. Twenty-five years post Dawkins reforms in the 1990's, which led to the integration of art schools into universities, the creative arts disciplines are 6.9% of the total higher education population (Australian Government, 2016a). The Quality Indicators for Learning and Teaching (Australian Government, 2016a) indicate that in 2015 there were 3,300 students commencing Bachelor (pass) level enrolments from a total of 8,386 enrolled in the narrow field of Visual Arts and Crafts (Australian Government, 2016c) and in the broad field of creative arts⁵, 68,519 students.

In studio pedagogies, the crit and the one-to-one tutorial are highly valued as teaching and learning events. Both of the artist-lecturers interviewed for this study used crits and one-on-one tutorials extensively in their teaching. Yet the crit approach is more aligned to very small classes or doctoral supervision than lecture-tutorial pedagogies in the university for large classes or even lab classes where students are running the same experiment. In specialised studio spaces, students can be doing and using very different projects, techniques and theoretical constructs. In my teaching experience in the studio arts, it was not unusual to have a class of 10-15 students in the early 2000's. By the late 2000's, the class size was more likely to be 25-30 students.

⁵ Performing arts, visual arts and craft, graphic design and design (not architecture, or related design) communication and media, and other creative practice.

The growth in student numbers is further complicated with a continuing gender imbalance in student numbers in the creative arts and the possibility of participation of a larger number of students with a lower socioeconomic status (SES). This is relevant because it adds further complexities the picture of the creative arts student in the Australian university studio. Overall in Visual Arts and Crafts of creative practice in 2015, of the 13,309 domestic graduating students 8,153 are female (61.2%) and 5,151 are male (38.8%) (Australian Government, 2016c)⁶. In the broad field of creative arts, a high socioeconomic status (SES) is likely to apply for creative arts (10.5%) in comparison with a low SES (7.7%) (Australian Government, 2016a, p. 34) in the broad field. These figures suggest the general population of students enrolled in the broad field of creative arts in Australia are categorized as middle class, with one or more parent in a managerial position. This information is pertinent in thinking about the wider picture of creative arts higher education and socio-economic group of artists-students enrolled in the creative arts, as I will now go on to discuss.

Research in widening participation and inclusive education in arts schools in the United Kingdom suggests entry into art school is predicated on presenting certain tropes, appearances and activities of becoming an artist and how these are recognisable, or not, to students and lecturers (Burke & MacManus, 2010; Bhagat & O'Neill, 2011). In observing 70 admission interviews, Burke & MacManus (2010) recommended the selection process criteria be more explicit to ensure that candidates who may not have access to art and design's cultural capital are not disadvantaged. Burke and MacManus argue that coming from the right socio-economic background, age, race, gender; wearing the right clothes to the portfolio interview; or having access to seeing and then being able to talk about the right types of contemporary art forms precludes some students from art school. Students may be 'unwillingly' excluded by notions of what is a 'good' portfolio or a suitable presentation of themselves as potential students in art and design (Burke & MacManus, 2010). Further, the tacit and implicit dimensions of inequitable candidate selection and admission practices in art and design schools "reflect equally discriminatory curriculum and pedagogical practices" (Burke & MacManus, 2010 p. 47). The parallel in the Australia context is that lower SES students may have the same issues on entry to the university studio, with similar exclusions

⁶ Higher Education uCube with filters 2015/Bachelor (pass)/citizenship/gender/field of education (<http://highereducationstatistics.education.gov.au>).

taking part due to limited exposure to assumed qualities of a ‘good’ portfolio or their own presentation.

The structures and contexts of the university studio may not necessarily be visible or discernible. It is in these conditions and contexts that I observed the crit for my study. Many students who study visual arts do not go onto creative practice, or they develop careers outside of the creative arts (Throsby & Zednik, 2010). The issues around establishment point of careers, incomes, gender, widening participation, and the levels of certification are indicators that the learning and teaching of visual artists is worthy for investigation in ways that expand the knowledge and understanding of what and how it is to become an artist in Australia. This examination of the role of the crit in the university studio generates knowledge to this end. I think it is in the learning and teaching interactions in the studio such as crits that these other factors of how to become an artist play a bigger part than what is acknowledged. In the next section, I will introduce the crit and its use in the context of the studio as a way to think through the time and space of the crit and start to outline the crit’s affects in pedagogical space.

Conceptualising the space and place of the crit

In the art school, we need to understand the crit better because of its widespread use, its effects on students and lecturers, and its learning and teaching effect, and how normative understandings of becoming an artist as lecturers and students are performed in the crit, as well as its role as a transitional role between practice and higher education. It is a space and place of learning. In using the term *space*, I mean the space between the relationships of learning and teaching; how experiences layer one upon the other, work together, in tandem, or against, or resist and refuse. The place then, is the particular; of how relations are contextualised in this place. Time becomes an intermediate of the context; a temporality positioned on and with place and space. In the podcast, Social Science Bites, the feminist geographer Doreen Massey describes space as “like a pincushion of a million stories” (Massey, Edmonds & Warburton, 2013, p. 3) that when intercepted with time become “a cut through the myriad stories in which we are all living at any one moment. Space and time become intimately connected” (Massey, Edmonds & Warburton, 2013, p. 3; Massey, 1994), with time and place as the dimensions of succession, simultaneity, and multiplicity. All students and lecturers in the crit space in higher education experience the crit in different

ways and this thesis contributes to the body of academic literature regarding pedagogy and the in-between space of learning and teaching.

I build upon the knowledge work of Griselda Pollock and her insightful critiques of gendered learning and teaching practices in the art school. As an earlier feminist scholar of art school pedagogies, I read her work as I was studying my undergraduate degree, nodding my head to her fraught descriptions of the gendering of women artist-students' artwork leading to the dismissal of the artwork. The artwork was unrecognisable to the power and force of the studio's pedagogical practices. I understood this action immediately in place and space, recognising the same in the mostly male teaching staff and in the ways the predominately female student cohort engaged in making artwork. This experience influenced my choice to choosing an honours program with predominately women educators, situated within a predominately male teaching dominated art school. What would be different? I found it was still about becoming: being recognisable in space and place.

This thesis is not a comparative study of the two different university studios that I observed, the different ways of approaching artmaking the artists take, or a comparison of the different types of crits, or the students' and lecturers' experiences of the crits. I use two sites to gather a range of crit activities and experiences rather than compare "better or worse" examples of the crit. Each of the crit experiences is distinctive and valuable in drawing out how the role of the crit is intimately connected with each of the students and lecturers in multiple ways (Ingold, 2010). The a/effect of someone else's crit can be equally as important to you as your own experience of your crit. My focus is the relations of the crit, the in-betweens (Grosz, 1994) between artist-lecturers and artist-students, art making, artefact and becoming artists contextualised by space and place, pedagogies and histories.

The crit is a space and place that encounters and embodies enduring pedagogical understandings of contextual relations in response to the experience. Generalisations of crits and its affects I encountered as I was teaching undergraduate university students become the self-critical questions I ask in response: why do we ask artist-students to be silent in the crit and "let the artwork speak" rather than ask how does this silencing feel? How do you want to become? What kind of artist do you want to be? What kind of art world do you want to join? I started thinking about crits and my experience of crits after an insistence of the use of individual crits over the use of group crits and the assumed inherent value of individual crits.

I was told that I was expected to teach first year art major students using more than one formalised individual tutorial in a class of 25, and students expected them. I was concerned with the confessional or cathartic behaviours and relational dependencies (Percy, 2003) that this individual tutorial may encourage. I thought students should be able to contribute to each other's learning in a discursive group rather than having me repeating similar feedback or judgements for common issues individually and that a group crit would support the community relations beginning to develop in first year. With this interest in thinking through the pedagogical interactions we enact in crits, I recognise that crits as time, space and place are connected and contextualised by the structures and governances of the university and the assumptions and expectations of the pedagogy of the studio. The transitions in becoming an artist in the Australian university context are characterised by the ways the assumptions and expectations of the place enacted, the ways crits are positioned in the studio as teaching and learning, and how we ourselves become a part of the time and space of the studio. In situating and foregrounding my argument contextualised in this way, I will now outline the theoretical framing of my study to further position the crit as the focus of this study.

Theoretical framing of this study

Building on the foundation of what is a “good crit” (Blair, 2006; Blair, Blythman, & Orr, n.d.), this research aims to extend the consideration of the crit as a learning and teaching experience that I argue students and teachers attend to in ways that are different to the aspirations and assumptions of a “good crit”. This study of the crit in the university studio is guided by feminist and queer theory. In particular, I use Judith Butler's practice of critique (2004b) as a central framing theory to argue the role of the crit in the university as it generates subjectivities of governances, performativity, and ethical self-making. To this framing, I add Elizabeth Ellsworth's experiential, embodied learnings of affect and sensations (2005) as a way of moving through a thinking-feeling of a pedagogical experience of learning. Both theorists use feminist and queer theory; this supports my aim to examine and rethink how the role of crit constructs and engages the contexts of its setting, and circumstances in the world. Using Butler and Ellsworth in conjunction, attends to the complexities of the experience of the crit in ways that are generative.

Subjectivities of becoming an artist

A key focus of this study is how the subjectivities, identity and agency of becoming an artist are assembled and gathered into the crit in the Australian university art school. I argue the subjectivities of becoming an artist are reiterated in the crit. I focus on how these subjectivities are engaged in by both students and lecturers, and become recognisable or not in the crit, in the studio and in response, in making and remaking artwork, working with or ignoring feedback from the crit. Inspired by Judith Butler's essay, *What is Critique? An Essay on Foucault's Virtue*, I explore the subjectivities of becoming an artist through the crit in the university as a space of performativity, governance and self-making.

Attending to the crit with Butler's practice of critique allows a questioning of the order and ordering that attends to the context, powers, and constraints within which this ordering takes place. It attends to the conditions and their limits and to the instances of their contingencies and transformability (Butler, 2004b). Butler's work informs how the practice of critique reveals the 'very framework of evaluation itself' (2004b, p. 306) in practices of the crit. It becomes a way to approach the *techné*⁷ of the crit; examining the ways the crit shows the presumptions within its order, and how power in all its forms generates and operates within and at its limits. In this thesis, I argue one of the crit's roles should be to show its presumptions within its order and ordering, to show the possibility of differences, and to examine its contingencies and transformability.

I am attending to pedagogical approaches that reiterate subjectivities to becoming artists. These pedagogical approaches may use the terms: creative, innovative, risk-taking, contemporary, and experimental to consider becoming an artist. In this thesis, I am not approaching becoming an artist as idealised expression that prescribed or re-described definitions of such terms. Rather I seek to "open up the field of possibility" after Butler's work on gender performativity in *Gender Trouble*, "without dictating which kinds of possibilities ought to be realized" (Butler, 2011, p. x). In this possibility, I am exploring the expressions of becoming an artist to explore the context of the crit within an analysis of ethical self-making, governance, and performativity. This analysis provides a context of the

⁷ the craft/art of doing the crit; as a process of making, within a particular context. In Butler's discussion of Foucault, she discerns that this process (or ordering) may not "readily admit of the constraints by which that ordering takes place." (Butler, 2004b, p. 315)

conditions of the crit in the university studio experienced as becoming artists as a pathway for further study in art; to become a practitioner; to work in other fields, related or not to support their practice; and for some, to change tack and do something else, by not becoming an artist.

To extend this exploration of performativity, governance, and self-making I add affect and sensation. This addition of affect and sensation extends the previous theme by attending as a way to pedagogy as ‘knowledge in the making’ (Ellsworth, 2005). As knowledge in the making the affects and sensations of being “in the midst of learning” (Ellsworth, 2005, p. 1) is about becoming in relation to oneself, others and the world. I use Elizabeth Ellsworth’s *Places of Learning* (2005) to consider the affective and sensational, and a notion of movement in learning. I consider affect and sensation as a way of “*thinking-feeling*” (Ellsworth, 2005, p. 1; Grosz, 2001) through the experience of the crit as a different way to open the field of possibility of the pedagogical experience of the crit. I explore the ways in which becoming an artist is produced through affect and sensation and how these subjectivities are generated through the crit and artmaking. I focus on artist-students’ shifts in learning and becoming, where they spoke about how their practice fitted into their lives, their relationships with others, how they spoke of their future practices, or having a second type of artist practice, and how that did not fit into their formal study.

Later in this thesis, I develop this notion of shift in learning, and movement, drawing on Ellsworth (2005) and reflect on a different state of movement: learning in transit. This is where bordered and governed space becomes in a/effect, a sensation of learning, awaiting and pausing, as a reverberation. Like waiting in a transit lounge on a long-haul flight - boundaries, governances and etiquettes of that space and place become defined in multiple ways, tacit and explicit, and interchange and echo through the experience of the boundary, refusing entry and or constraining movement as if in holding.

Exploring the crit through affect and sensation and learning movements becomes a way to articulate the relationalities of learning in the university studio. It is these relationalities that encompass the self, others and the world that position the crit in the becoming of an artist. It is the affect and sensation and learning movements that become orienting forces in studio pedagogies. The force of affect and sensation and learning movements combined with the power of performativity, governance, and self-making

become ways to rethink with the practice of critique and what the crit can do in the university studio.

Studio pedagogies are defined as a personalized applied learning (Pirie et al., 2012). They are often made up of “small groups, one-to-one tuition/ tutorials, frequent critiques and presentations with peer interactions, learning through iterative practice, predicated on projects and themes of enquiry, highly personalized and student centred” (Pirie et al., 2012, p. 45). My research aims to question the pedagogical motivation of the crit and speculate on the university’s contemporary pedagogical “student focused” agenda (Blair 2006; Belluigi, 2009) to a wider notion of becoming an artist in relations, context and circumstances. This research investigates how in this context, crits have “significant agency in the making of creative products and how creative practices unfold beyond the intentionality of their producers” (Thomas, 2013, p. 364).

In this study I do not focus on a comparison of the creativity of students or lecturers in the crit in either site of observation; I look to assumptions and normalisations as a way to discern and differentiate practices. Creativity is an assumed element in the art studio; for example, in an Australian Research Council funded study in the Australian university studio, it “takes as a given that in the art school students and their teachers are committed to the production of creative outcomes” (Thomas, 2013, p. 367, citing Chan and Brown, 2006). I aim to problematise the assumption and expectations of creativity, critical and reflective thinking, innovation, risk-taking and setting, and experimentation in the crit by attending to the learning and teaching in the studio. I do this by contextualising the crit in its governance, ethical self-making and performativity by examining subjectivity, affect and agency in learning and teaching in the crit.

In situating this research in feminist and queer theory, I am supporting my aim in examining the role of the crit and how the crit is positioned in ways that generate subjectivities, agency and affect. I question: how is this learning transformative? In doing this descriptive, analytical and theoretical work with the “how” of the crit I am attending to the practices and normalisations of becoming an artist. The feminist and queer theory I am using is intimately connected in the ways I am attending to the crit, in the ways I am examining the pedagogical power and force of the crit, the governances, and the performativity of the practices of the crit and the studio environments. In using affect and sensation as a way to

understand the practice of the crit I am extending a reading of the crit that can be other than a judgement of a 'good' crit. I am giving space for the crit to be queered through its practices of being "unusual situations" (Elkins, 2011, p. 23). I am attending to how queer theory can offer different ways of thinking about "the very grounds of knowledge and pedagogy in education" (Britzman, 1995, p. 151). Queer theory offers ways to think through the body and the embodiment of, and in the grounds, structures and ruins of knowledge. This theoretical framing is central to examining the role of the crit as it unsettles practices that assume that art pedagogies are ways of producing creative, innovative, risk-taking and experimental artists and the a/effects of learning. Crits may not feel that way, and the sensation of being in a crit may not feel pedagogical. These subjectivities of artists are negotiated and re-produced within a constant process. By examining the crit within this process, these practices are able to be critiqued.

Crits are further complicated by the tension of being situated in the university and in sometimes tacit curricula and assessments (Belluigi 2009; Thomas 2013). Governance of the contexts of the crit is expanded to include the confluences of the art world in this setting as the links between the university and having "work ready" graduates further complexifies the notion of studio pedagogies as producers of ready-made professional artists in economic climates that do not support artists' practices⁸.

Contextualised in feminist and queer theory by attending to the grounds of knowledge, the contexts and circumstances, and the embodiment of these knowledges, this study centres on the crit in the art studio as one type of pedagogical event. This event frames different, layered and multiple experiences of being an artist-student and being an artist-lecturer to understand how subjectivities, agency and affect are produced. Following Butler (2004b; 2011), it is in the ways subjectivities are governed, and ethical self-making and performativity are described, produced, and made material. Within the research in Australia on "emerging" artists, there is a small thread of research suggesting that graduates are reluctant to call themselves artists (Australia Council, 2013). It can take up to 10 years for artists to become comfortable in describing themselves artists (Australia Council, 2013). This

⁸ Australia Council research states average income from creative practices of artists to be in the range of \$5,000- \$10,000 (Throsby and Zednik, 2010). This income is much less than an average wage in Australia. In the Australia Council's 2014 research Talking Points, researcher Pip Murray questions notions of artists' careers and their assumed longevity, and how artist livelihoods are supported in Australia is further problematized.

reluctance gives insight into subjectivities of artists and becoming. Butler's theory of performativity (2011; 2004a) prompts me to attend to conversations where the artist-students in this study describe disruptions to the ways they thought of and experienced the crit, their descriptions of their artmaking and their speculations of their future careers as practitioners or not.

Ellsworth's description of curricula as grids and how they work positioning critical thinking in the spaces between the grid speaks to these in-between relations of the crit. I focus on exploring ways of visualising these theories of learning in the crit in the combined findings and discussion chapters (chapters four to eight) to show and discuss representations of the in-between of learning and teaching. The connection between learning in transit and the in-between is one that gives insight into the multiple ways a creative practice might or might not happen. It is because there are multiple ways this practice may happen that a problematizing is needed. We assume the outcomes of the 'good' crit are what happens without reference to how the structures, contexts and circumstances are not the same for all. It is in this difference, in how the in-betweens are perceived, becomings are sensed, and the transit spaces of practice are traversed. In focusing on learning in transit, this is an attempt to problematise notions of practice, and being ready for practice at graduation, and the further complexities of high rates of artists' certification in the Australian art world (Thorsby & Zednik, 2010) and the careers of Australian artists (Murray, 2014), and protean creative careers (Bridgstock, 2005, 2009, 2013). By focussing on how individual artist-students and their artist-lecturers traverse their practices, I give insights of how the crit generates subjectivities of becoming artists.

Research questions

I began this study with the question:

1. What is the role of the crit in the undergraduate university studio?

As I worked with the literature from the university studio and focused on the crit in developing the questions for my data gathering, I began to consider and attend to:

2. How does the crit generate subjectivities, affect and agency in becoming artists in the undergraduate university studio?

In turn, this second question began to reverberate during the data gathering in the interviews with students and their lecturers, and emerge as a how:

3. How are becoming artists assembled and gathered into the crit in the Australian university art school?

This third question began to contextualise the experience of the learning and teaching as a way to question and understand how the crit becomes a part of the artist-student and artist-lecturer in the art school. As Sarah Ahmed insightfully argues, “When a body does not line up, things appear queer or wonky” (Ahmed, 2014, para. 7). These research questions emerged as I would not, and could not conform to a regulatory notion of a good crit. In the making and doing of the crit, and then in its affect, I felt the crit as a difference. What, how, why and where queer or wonky was becoming visible, emerging as a pattern of questioning an analysis: a reading, a way to prompt thought, a citation, to call for a response, and a way to respond as a ‘labo[u]r of response’ (Ellsworth, 2005, p. 112).

I am a practicing artist who teaches and researches in the university about the ways we learn and teach art. I realise I am already doing queer or wonky—my research does not fit easily either in a faculty of education or art. Its interdisciplinary-ness needs translating, transforming into something discernible. Pam Burnard—a researcher of arts, creatives, and education—argues the importance of how the identity of academics, artists, artist-scholars and artist-researchers “combined with the view of academics as agents of learning and change, contributes to the complex labyrinth of expectations and change demands for academia in the 21st century” (Burnard, 2017, para. 5). Academics, artists, artist-scholars and artist-researchers address issues of identity “as bearers of professional expertise” in the disciplines of creative art practice that are untold and unaddressed in terms of wider tertiary academic cultures. These issues of identity are increasingly important and relevant in the sector (Burnard, 2017; Shreeve, 2007). What we do as researchers needs translating into wider tertiary academic cultures, just as the knowledge we produce in the creative practice discipline can be a struggle to translate. New knowledge brought forward by creative art practice and theorised praxis is increasingly recognised and accredited as a way of doing research inquiry (Irwin, 2013; Sullivan 2010; Smith & Dean, 2009; Barrett & Bolt, 2010).

I made and continue to make artwork in response to becoming a researcher throughout the process of doing this research. As this document is a ‘written thesis’ in response to this research, the artwork in this thesis is situated in the in-between. The artwork is not the data of the research but, rather, was made in relation to the experience of “doing” research; the physical, the material and its materiality, the emergent analysis of thinking-

feeling through and with the practice and theory. In her recent a/r/tography exegesis, Natalie Le Blanc, (2015) examines how art can be conceptualised as a form of inquiry. In her documentary photography of abandoned schools and interventions in these spaces, Le Blanc discusses how art can be a reflexive inquiry to create and construct knowledge through art (Sullivan, 2010) and educational practices. The a/r/tographer, Rita Irwin (2013) asks, “what does this [art education] practice set in motion do?” rather than what an art education practice means. In rephrasing this question, Irwin prompts an understanding of praxis—that is, an activation of both theorising and practicing in an exchange:

Theorizing rather than theory, and practicing rather than practice, transforms the intention of theory and practice from stable abstract systems to spaces of exchange, reflexivity, and relationality found in a continuous state of movement.

(Irwin, 2013, p. 199)

Visual language steps away from the canon of sociology and educational research. It makes actions visible in other ways. The artwork is an iterative response to the actions, doing research, and becoming a researcher on my terms.

In Ellsworth’s terms, using artwork in this way is both a call for response and a mode of address. Ellsworth chooses the artful spaces in *Places of Learning* for their “qualities of the sensations of learning that they generated” and the “qualities of their pedagogical volition” that appear to her (Ellsworth, 2005 p. 7). In using images of the artwork, I have produced over the period of this research thesis and including them as a part of the thesis, they make a difference visible. They are a different emergent response that does not line up in the linear way a text can. I use the artwork and artist statements as a way to generate a moment in thinking about the research itself and becoming a researcher.

In using artwork and artist statements in this thesis, I concur with Leavy (2009) in suggesting the use of artists’ statements as a way to provide context to use of the artwork. In my study, the use of artwork is contextual. I was educated with the use of crits as assessment. I have an artmaking practice. bell hooks (1995) argues that making, selling, valuing, and writing about art is defined by race, class, and gender. It is both knowledge making and contextualised by the personal, the institution, and cultural norms and values (Leavy, 2009). The artworks’ action as I position them into this text is contributing to research and question the ways we “do” research in higher education. It is, as Carol Taylor argues, a way of attending to “the messy embodied practices, actions and doings rather than a focus on

epistemological correspondence of constructivist approaches and post-structuralism” (Taylor, 2016, p. 3). I place the artworks in the thesis as material-discursive enactments and not as data. The artworks here in this text are a way to consider how to “see[s] the future as radically open” (Taylor, 2016, p. 3) and who and what can contribute to the discussion. The artwork enacts as a reprise, an echo or multiple of doing and thinking.

Outline of the thesis chapters

This introductory chapter situates me ontologically within this research. It is a rationale for this thesis and I refer to the contributors to the study, literature, methodology and the discussion of my findings. I position this research in the Australian contexts of higher education and professional artist practice. I introduce my theoretical approach based in the foundation of feminist theory of the practice of critique, subjectivity and pedagogical subject formation. In referring to the practice of critique, I seek to extend Butler’s elaboration of Foucault where she argues, “to bring into relief the very framework of evaluation itself” (Butler, 2004b, p. 306–7) into the studio crit. In Butler’s framing of subjectivity and pedagogical subject formation (2004a; 2006), what produces an artist in these studio spaces may be visible in the crit as a subjectivity, a norm, a rule, and also a performative iteration, a citation, and as a doing action (Butler, 2004b; Britzman, 1994).

Chapter Two: **Literature Review** outlines relevant literature on studio pedagogies with particular focus on the art, design and architecture fields of scholarship in studio learning and teaching. I attend to examples of different art, design and architecture studios to introduce the idea of the studio and some commonalities in studio learning and teaching. I then examine historical and contemporary notions of art schools. I pay particular focus to the notions of reflective practice and Schön’s reflective practicum (1985) in studio to investigate a common thread in learning and teaching in the studio. I use Schön’s work as it seems to be a primary source for the field of studio pedagogy and I want to question this positioning of this particular understanding of practice. I place this into the context of feminist critique of studio pedagogies.

In Chapter Three: **Methodology**, I outline the methodological approaches taken in this thesis. I used both traditional and untraditional methods of data gathering and various forms of data and artwork. I interviewed artist-students and artist-lecturers and conduct an

online survey of Australian university creative practice educators. My research methodology also expands and demonstrates how I used data and theory to analyse and work with the multiples and reiterations of data and knowledge-making possibilities. I draw on thinking-feeling-action-doing (Ellsworth, 2005) as a way of showing the reverberations of working with the material gathered. I also continued to practice and make artwork and consider this knowledge work through creative arts based methodologies and is informed by my research led/ research based creative practice. Leavy suggests that art-based methods are a way to “not divide both the artist-self and researcher-self with the researcher and audience and researcher and teacher” (Leavy, 2009, p. 2). For me, research led/ research based creative practice methodological work is about creative practice and relations with the self and others. In my practice this action encompasses aspects of knowledge finding that can be generative rather than objective.

Epistemologically, I am positioning arts based methodologies as a process that is not fixed; it produces research that is a temporary, fluid response to unfixed (and possibly unfixable) solutions. It is however also a call that needs a response; a change in the ways that we generate knowledge that is expansive enough to suggest that relations of difference are in-between and do not need to meet our expectations or assumptions to become.

In Chapter Four: **Between selves and borders: the crit’s in-betweens**, I use the notions of ethical self-making to guide thinking about the crit to consider the practices and the discrete and obvious conforming and rebellious actions and doings in the relations in the space of the crit. To do this I use Butler’s practice of critique (2004b) as an ethical self-making is to make oneself in relation and response to a “problem of freedom” (p. 305), where the boundaries of a particular order and values are revealed, challenged and crossed. Critical thinking in the crit is as an ‘effort’ to think beyond critique as judgment. Rather it is the work in doing the critique of the order or rule that is transformative or is a virtue. It is the transformation of the self through the relations, experiences and interactions with the order and rules that makes and remakes an ethical response.

Chapter Five: **Governing relations, subjects and action in the crit** I think through the pedagogical relations in the art school crit and the perception of governance through the work of Butler (2004b, 2006) and Ellsworth (2005, 1997). I ask the questions: who does the crit think you are? Are you recognisable or are you ignored? Or put in another way, what is

the role of the crit in producing the subjectivities of becoming artists? In this activity of using Butler and Ellsworth, the possibilities of doing different analysis becomes and produces “unpredictable and productive emergences” (Mazzei, 2014 p. p. 742). It is the possibilities of different learnings and different art worldings that I am examining. In this chapter, the artist-lecturers respond to their crit experience and how they manage expectations about the crit with their students. This is followed by an artist-student’s experience of what she called art jail. The possibilities of learning “what” in the crit are discussed as difference, mis-reading and misrecognition. I discuss art worlding through notions of governance and the pedagogical space in-between the crit, the art school and university.

Performativity in the crit is discussed in Chapter Six: **Tangles of performativity, matter and matterings** in the crit through the use of a queer(y)ing methodology (Gowlett, 2015). I do this to think about the normative and dominant understandings of subjects of the university studio. In this chapter, I work with collected studio photographs that suggest the routines, practices and activities of art studios. I work with a small element of the quantitative survey data that addressed a notion of role modelling critical feedback and the experience of the artist-students conception of role modelling critical feedback. I actively use Gowlett’s notion of a queer(y)ing (Gowlett, 2015) to think about the normative and dominant understandings of subjects and subjectivities of the university studio. In this diversity of data, the ‘doing’ of research and its performativity is explored through the space of the ‘good’ crit.

Chapter Seven: **Owning the work: Affect and sensation in embodied pedagogies of desire in the art school crit** focuses on the notion of affect and sensation. In this chapter, I expand on the learning self of becoming to ask Elizabeth Ellsworth’s question “How does the fact of human embodiment affect activities of teaching and learning?” In doing so, I am passing over a duality of a good or a bad crit, and passing over positioning people or their artworks as pedagogically “getting it or not”. Rather, I ask: what subjectivities are in the making, unmaking and remaking of becoming artists? Desire to become an artist as a social force is explored through looking at three becoming artists with the notions of intention, stance and relation. This chapter is a critical thinking through of the ways affect, sensation and embodiment in the crit can enable different knowings, building evidence to support and problematise claims about the crit in studio pedagogies.

I discuss the notion of learning in transit in Chapter Eight: **Making in transit: becoming in, with, beyond the studio's crit** is a response to a particular finding of this study, where the artist-students seemed to be constrained by an unknown governance and in waiting while talking about their futures and possible artists practice. I use this notion of learning in transit to think about an Ellsworthian sensation of learning in movement or a shift in learning (Ellsworth, 1997, 2005). This chapter continues the exploration of the role of the crit as a closer inquiry of two artist-students, Josh and Lisa from City University, and their responses to their crits and their discussion of each other's artwork and crit experiences. In each of these discussions, it is the slipping in-between gaps of knowledge, research skills, experience and mishap where the artists articulated gaps and learning movements. I link this to Ellsworth's (2005) notion of a learning self in motion and Tim Ingold's (2011) meshwork of the force and activities of making with materials.

Each of these discussion chapters is working with a partial facet of the idea of the crit, an analytical theme or focus, and are conceptualised as a part of a meshwork (Ingold, 2011) of discursive practice of writing research. In this meshwork, the text may slip, stutter and bump up and wear against other texts. Just as a research interview or conversation is partial, the text is also an activity, a doing. In the text of this thesis, the experience of partial-ness is iterated through the use of chapter themes as a way to engage the multiplicity and simultaneity of the crit. The focus of these chapters infuses the act of looking, visibility and recognition of the practice of the crit. The possibilities of looking, visibility and recognition aids to think past the experience of the crit to contend with the more "vague, diffuse or unspecific, slippery, emotional, ephemeral, elusive or indistinct" (Law, 2004, p. 2) partial-ness, actions and doings of the crit.

In the final chapter, Chapter Nine: **Conclusion**, the major contributions of the research of this thesis are drawn together. I restate the ways I have established, developed and explored the methodological approaches of the visual to question and problematise using theory and data together. It is through this work of responding to the visual that I have a sense of wayfinding and I am reminded of Sara Ahmed's words:

It takes conscious willed and wilful effort not to reproduce an inheritance. (2014, para. 30)

First, though, we need to do the work and recognise the inheritance.

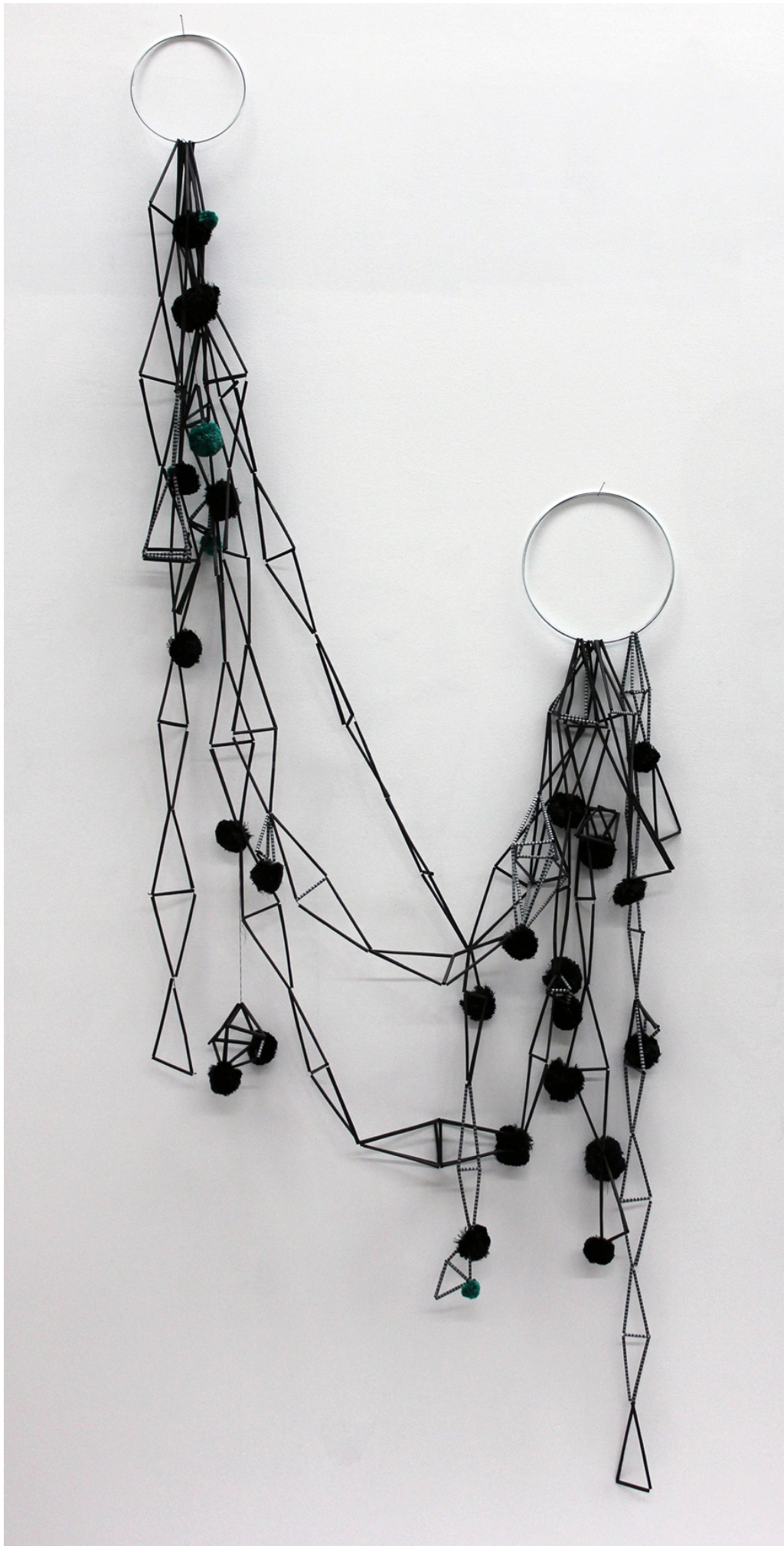


Figure 2: Reprise 1. (Researcher artwork).

Megan McPherson

Embody that affect: loop, wingspan, length of a cartographer's chain

2016

Relief printed rice paper, pigment inks, silk, cotton, metal rings, archival glues.

200 x 100cms.

Finalist, Burnie Print Prize 2017

Artist's statement. *Embody that affect: loop, wingspan, length of a cartographer's chain* is concerned with measuring and recording from observations of place and affect. It is about a making, unmaking, and remaking process that informs how I approach experiences and affects. This notion of measuring by affect tells of how to become in the world.

This artwork is about the activity of doing research; experiments, observations, measuring, interventions, and analysis – actions and activities of research that are immersed in affect. The loop, wingspan and length describe the endless junctions and flights, my arm span, and a length of time. These are the links that affect catches onto; they huddle into black swampy clumps, gathering in the strange shapes of experiences, and snag into the points of just touching. Grasping at that affect, and grasping at my attempt to measure affect is how this works.

Researcher notes.

How do I recognise?

I make a measuring scale of affect. My affect.

A reprise then...

Chapter two: Literature review

Understanding the space and place of the university studio in art and design

The subsequent literature review examines the academic literature relating to the university studio with a focus on contemporary research and debates about learning and teaching practices in art, design and architecture in higher education.



Figure 3: Q-Arts Crit 64 Wimbledon School of Art, 11 May 2015.

Used with permission from [Q-Arts](#) .

In the art, design and architecture education sectors, studios are spaces where critical learning and teaching activities are conducted. It is where for some artists, traditionally and historically, artwork is planned and made, thought about, discussed and feedback, both formal and informal is given and received. It is a space that is questioned in the current university climate with its emphasis on research and productivity (Frankham, 2014). The

creative practice research outputs of the studio, the artworks are included in ERA⁹. However, these research outputs are categorised as Non-Traditional Research Outcomes and not included in HERDC funding¹⁰. The studio in the academic university is expensive financially to run (Studio Teaching project, 2015) with studio teaching likely to be in small scale classes, with one to one and small group tutorial practices such as desk¹¹ and group crits¹² in wide use.



Figure 4: Q-Arts Crit 63 Cass School of Art, 20 April 2015.

Used with permission from [Q-Arts](#) .

The images of Q-Arts crits in this section give an indication how crits are conducted. Although these images are set in university art schools, Q-Arts run public crits where artists, sometimes students, nominate to show their artwork and receive feedback from the public audience. The photographs give an indication of what a crit in action looks like. The artists presenting their artwork with the artwork or with images of the artwork.

⁹ ERA is the *Excellence in Research in Australia* is Australia's national research evaluation framework.

¹⁰ HERDC is the Higher Education Research Data Collection that informs the allocation of the Australian Government's research block grants.

¹¹ The term desk crit is from the architecture and design fields, in art it is more likely to be called a one to one tutorial or consultation.

¹² A group crit could also be called a group tutorial in Australia.



Figure 5: Q-Arts Crit 62 Cass School of Art, 20 April 2015.

Used with permission from [Q-Arts](#) .

I use the terms, space and place, to gather and situate the relations of the studio. Space is used when describing between learning and teaching, an unknown in a relation, and what the feminist geographer, Doreen Massey describes as the “chaos of similarity and multiplicity” (Massey, 1994 p. 2) of space. A place has personal subjectivities, for example, a university crit room or studio in relation to the experience of the crit could be a different, “multiple, shifting, possibly unbounded” (Massey, 1994 p. 7) depending on the experience of the “identities of place” (Massey, 1994 p. 7). This research is informed by the multiple and shifting facets of both space and place that occur in the research literature of the crit.

In the first section of this literature review I attend to three examples of different art, design and architecture studios to introduce the idea of studio and some commonalities in the learning and teaching. I examine historical and contemporary notions of art schools; I then focus on reflective practice in studio to investigate a common thread in learning and teaching in the studio. In the second section, I concentrate on research literature that examines the learning and teaching and Schön’s reflective practicum and its critiques to unravel this in relation to the notion of practice and practice education. In the third section I introduce the theoretical literature, and feminist and queer critique of pedagogy in the academic studio.

Space and place of the studio

Research undertaken in 2007-2009 by the Studio Teaching Project, a consortium of researchers from Australian universities in art and design disciplines, described the studio using learning constructs,

A culture, a creative community created by a group of students and studio teachers working together for periods of time;

A mode of teaching and learning where students and studio teachers interact in a creative and reflective process;

A program of projects and activities where content is structured to enable 'learning in action'; and

A physical space or constructed environment in which the teaching and learning can take place (Zehner, Peterson & Wilson, 2009).

This description of these learning constructs builds a rich picture of the university studio which emphasises the space and contexts of learning and teaching in the university studio. What is important about this description are the commonalities of the university art and design studio. These learning constructs are used as the basis for understanding the university studio with the focus on the relations of the studio and how subjectivities, agency and affect gather together in a "chaos of similarity and multiplicity" (Massey, 1994, p. 2) in the practice of the crit.

This literature review focuses on the role of the university studio in art education using research from art, design and architecture fields. The reasoning of this is twofold. Firstly, little has been written focused solely on the role of the studio in undergraduate university art education and secondly, there is a recognised interconnectedness in the role of the studio in all art and design fields in current research. The Studio Teaching Project, a consortium of Australian university art and design researchers, identified this interconnected relationship through the "indicators of practice" (Zehner, Peterson & Wilson, 2009; de la Harpe, Peterson, et al., 2009, p. 48). These indicators of practice include: product, process, person, content knowledge, hard and soft skills, technology, learning approach/style, reflective practice, professional and innovative practice and interdisciplinary collaboration. It is the differences in the privileging of these indicators of practice that may distinguish the art, design and architecture disciplines (de la Harpe, Peterson, et al., 2009). The similarity of the

indicators of practice allows the research in this wider area of art, design and architecture to inform my study of the university art studio.

This study is informed by the research literature of the university studio in undergraduate art school. Art school studios are diverse and cater for a variety of disciplines including sculpture, painting, gold and silversmithing, printmaking, drawing, photography, sound, media, ceramics and glass. Some art schools tend to privilege the art processes and therefore the separate discipline areas using technologies, whereas other art schools and educators use theoretical concerns (Rowles, 2011) and work within an interdisciplinary approach. The differing terms and technologies of these university studios or interdisciplinary approaches may conceal commonalities. These commonalities include activities such as learning to become an artist, thinking like an artist, performing in the activities of the studio, developing skills in exploration, critical thinking, innovation, problem framing/solving, decision making, and the personal skills of communication, resilience and risk taking (Studio Teaching Project, 2015; Thomas, 2013). These common elements of art school learning occur in the research literature; my focus is how they inform subjectivities of becoming artists and where they give an indication of the affect and agency made visible in the learning and teaching approaches of the crit or group tutorial. This literature review draws attention to the role of the crit in the undergraduate university studio and subjectivities, agency and affect of becoming an artist.

The crit in the university studio

In the university art, design and architecture studio, the learning and teaching practice of the crit or group tutorial holds a privileged position (Percy, 2003; Blair, 2006). The glossary of *A Handbook for Teaching and Learning in Higher Education; Enhancing Academic Practice* (Fry, Kitteridge & Marshall, 2009) defines a critique or crit, “as a form of formative and summative assessment widely used in art and design. Usually conducted orally and led by the learner’s input” (2009, p. 502). As an essential learning and teaching event in the university studio, the crit may formalise the discussion of students and teachers, whereas other teacher /student discussion in the studio during making may be more informal and in passing, or be individualised (Percy, 2003). The opportunity of group discussion is a feature of the crit. Instances in university art and design studios where peers and lecturers work together rather than individually or in private are some of the most interesting, as it is these

situations can challenge expectations and assumptions with multiple viewpoints. A “good” crit could “equip” students to “reflect on own learning”, to “learn from peers”, to “clarify ideas”, to “practice presentation skills”, to “develop critical awareness”, to “receive feedback from tutors and peers” and to “test ideas in a supportive environment without the pressures of the real world” (Blair, 2007, p. 8). These are the aims and possible outcomes of the crit or group tutorials. These aims are not however always the outcomes realised. To critically examine the use/implementation of the crit as a learning and teaching practice is an important task. Part of this critical examination requires the problematizing of the crit in the context of the university studio by questioning the strategies used to implement the crit and exploring the possibilities within the crit to affect its aims.

In the university design studio crit

The British academic Bernadette Blair researched the learning experiences of the design studio crit for students and tutors. Blair questioned the value of the crit in art and design education using a small study conducted at three universities in the South East of England. Methods used in this study included the observation of crits, one to one interviews with students, small focus groups, and interviews with teachers over six undergraduate design courses in three university art and design faculties.

In the context of other developments in educational practice, Blair argues the crit had not changed in the last fifty years (Blair, 2007, paraphrasing Sheffield Architectural Review, 2004). As a primary activity for formative assessment and verbal feedback, the crit is privileged in the learning and teaching of the university studio (Blair, 2007). Blair identified a lack of research into the role and function of the crit except in the discipline of Architecture (Blair, 2007), and this informed the design education discipline focus. Blair’s prior research on the crit indicated that students interpreted and understood verbal feedback with different meanings than their tutors (Blair, 2006), and questioned the crit’s value as a simulation appropriate to the professional environment of the design discipline (2006). The misunderstanding of feedback combined with how a student’s identity impacts on participation in the crit informs my research by highlighting the perceptions and expectations of the crit’s function as a teaching and learning practice. It leads to questioning about the value that is placed on the practice of the crits as effective to learn and teach the practice of becoming an artist. It directs questions to what do lecturers and students expect from crits and what is the crit’s function in the university studio. Blair’s study indicated there is variability

in learning experiences in crits and as such, learning cannot be automatically assumed in the engagement in the crit activities because of the involvement of the perception of the identity of student, and the students perceived role in the crit (Blair, 2007).

Blair further developed these findings to identify four areas that may have negative impacts on the student learning experience of the design studio crit. These findings included the stress of students having the role of self and peer evaluation of work, however this impact was seemingly limited in the data by tutors giving most of the feedback in the study. Students reported negative, subjective feedback as “block[ing] and interfer[ing] with any learning experience” (Blair, 2007, p. 8). The feedback was not clear or straightforward as students wished. Blair’s study investigates the role and function of the crit by questioning students and tutors/lecturers’ expectations of the learning, and by analysing the emotive states of students leading up to, during and post the crit event. Blair’s premise in her study is the perception of self by the student effects the way feedback is understood and becomes diminished in its value at large crits, as “much of the verbal formative assessment feedback literally falling on deaf ears” through the experience of the stressful event (2006, p. 83). Aspects of these findings are relevant to my study as they highlight the various understandings of how learning and teaching practices in use are understood, such as crits where deficits in learning are used as judgements. Blair’s work also underscores the need to further attend how affect and sensation circulate in the crit, impacting artist-students.

Blair’s description of a “good” crit is useful as it reflects an understanding of the crit in the university studio that is then contrasted by students’ perceptions of what opportunities were afforded in the crit. Students thought crits clarified project briefs, and what they were to do next which may identify issues with a privileging of discipline content, the reproduction of content (de la Harpe & Peterson, 2008) and a dependency on “decision making guidance” by faculty (de la Harpe & Peterson, 2008, p. 1, citing Bose, Pennypacker & Yahner, 2006, p. 33). Students were reliant on tutors for tacit knowledge and judgement rather than self-evaluation or peer feedback. Students were unwilling to express opinions and were compliant with the authority of the tutor/lecturer, “It’s sort of a losing battle to argue with your tutor, who knows better than you” (Blair, 2007, p. 8). Students focused on “defending their actions rather than on the discussion or reflection on the process of learning” (Blair, 2006, p. 92).

These points highlight ways of understanding the space of the university studio where contemporary educational practice developments such as shifting from a teacher-led to student-focused learning modes and the social context of learning may not be incorporated into art and design education. The social context of learning includes participation in a community of practice as a peripheral or ‘becoming’ practitioner. In the studio, some students are self-directing in their choices, they are able to evaluate their work, adapt to changes and know the meanings of their work (James, 1996). However, for some students this is not possible as they do not know how manage their time for the studio, interpret the meanings in the work or studio environment, how artistic goals are set, or understand how to work with the constraints of the materials (James, 1996). These skills are sometimes not taught, rather expected to be picked up through the experience of the studio learning experience. For some students, these social aspects of learning in the studio are practices in an environment where peers may monitor, measure effort and judge their work against their peers’ work. Students may teach each other skills and approaches, modelling how to work the project brief with the materials, working out technical issues, setting skill standards, or if skill issues overcome the work - learning how not to proceed (James, 1996).

The crit: practice and use in graphic design and fashion

Earlier research by Christine Percy influenced Blair in her understanding of the “performance of the crit” (Percy, 2003, p. 151) as implicit learning of the culture of the university studio. Percy, a British design academic, designed a research study in one institution to investigate the changing patterns of engagement in the university design studio as students were coming to campus less, as university studio use changed through digital learning approaches. Percy’s study found a privileging of discipline content and the reproduction of content with much evidence of students being advised on what to bring to the crit, and how to organize their work for presentation. She observes that there was little evidence of students being taught the skills of critical reflection and argument (Percy, 2003, p. 147). Percy questions the validity of the crit as “an appropriate vehicle for students to demonstrate their attainment of knowledge through their practice” (Percy, 2003, p. 147). In the study, Percy considers the value of argument in higher education which counters “an emphasis on content and method in curricular models over cognitive and rhetorical considerations” (Percy, 2003, p. 148) and uses this as the basis to reconsider the skills of “critical reasoning and exposition” (2003, p. 144) in art and design education. Percy observed

that tutors “often had difficulty articulating the theories that underpin their practice” (2003, p. 146). Percy identifies the crit as a space where students are comfortable in describing the methods and procedures, and the process of making, however the crit fails to allow students to show their learning through design or to “engage with the more abstract conceptions of their subject” (2003, p. 152). Percy likens some of the observed critiques to “performance art, where competing staff did battle for supremacy”, and where “a primary function of the crit lies not in the opportunity for students to demonstrate their learning, or debate with their peers and their staff, but rather to witness the virtuoso performance of their tutors” (2003, p. 151).

An understanding of the theory of design practice and attending to practice informs Percy’s critique of the observed educational practices in the design crit and places an importance on the social dimensions of being a designer (Percy, 2003, p. 147). This shift from privileging discipline content and the reproduction of content to the cultural context of the practice of the profession highlights two points: the role of discourse in higher education in developing skills of critical reasoning and exposition in students in art and design and the role of the university studio in learning practice. These two points are relevant to my study as they problematise the assumptions and expectations of university art and design education teaching for practice. The contextualised practice of being an artist or designer is not simply dependent on being able to make something but in the capacity to be able to develop the “behavioural worlds” (Percy, 2003, p. 147, citing Argyris & Schön, 1974, p. 149), to be able to reflect and have a critical engagement on and with practice. Percy calls for the teaching of practice that would be able to “situate the action in the wider world of social arrangements, policies and public interests” and be able “to envisage alternative structures, systems and possibilities for collective action” (Percy, 2003, p. 147, citing Barnett, 1997, p. 104). This highlights the question of whether the role of the university studio in teaching art and design is to critically reflect on practice and what is the crit’s role in this reflective practice.

The crit in the South African university art studio

A recent research project by the South African scholar Dina Belluigi (2009; 2016) of university art assessment and critique examines the construction of identities and the roles of studio based pedagogies. Belluigi argues critical thinking and creativity are two terms that have been adopted in higher education studio teaching without consideration of the shift in

thinking and impact these terms may have on studio teaching (2009). In her study of a fine art practice curriculum in a South African university, she found the western notions of art making, with art criticism formed by modernist formalist and postmodernist discourse as prevalent and informed how creativity and critical thinking were conceptualised by lecturers. Belluigi argues support for learning critical thinking and creativity capacities are fundamental to student agency and autonomy in the studio. Agency and autonomy, Belluigi observed, was not necessarily encouraged in some instances of the studio teaching, even though purported to be an institutional expectation in its documentation. In practice, the extent of this mismatch was demonstrated by the fact that two of the five lecturers reported in her questionnaire responses that “it’s important that ‘the student can reproduce a certain look/style’” (Belluigi 2009, p. 708).

Belluigi’s research (2009) further disrupts notions of what is the role of the crit by exploring power relations of learning and teaching in the studio, and newly incorporated learning terms of creativity and critical thinking into the contemporary art school. The official documentation of the program of study as contemporary and postmodernist in conceptual push did not necessarily match the experience of the learning and its environment by both students and lecturers. Belluigi identifies there is an unease between creativity and critical thinking as conceptualised in the curriculum, its dominant style, and conceptual aesthetic in student work as modernist realism. This is an aspect of how to adapt to the governances of the studio where to become an acceptable artist student is pivotal. Belluigi identified that the environment of this particular studio as “not developmentally orientated” (2009, p. 709). Rather, this studio environment expected a reproduction of realist painting skills and conformity to an imposed aesthetic. A student responded in this study,

...I understand that that is the way supervision works, that you don’t just get a person, you get an aesthetic too, but how hard it is when you disagree with the aesthetic and the person fundamentally. (Belluigi, 2009, p. 709)

Belluigi describes how the critique methods used in the school’s crits muted critical thinking and creativity to a degree that most students in the study questioned their commitment and engagement in the days after the crit. Belluigi observed a teacher conforming to a modernist concept of creativity when telling a student, “we can only help you so far... You cannot teach creativity, you must come with creativity” (Belluigi, 2009, p. 710).

The existing research on the crit is predominately based in the context of the design and architecture studio. There is less research into the expectations of students in becoming practitioners and what students' perception are in becoming an artist (Vaughan, Austerlitz, Blythman, Grove-White, et al., 2008, p. 12). There seems to be a lack of wider scale investigation, except for the Studio Teaching Project, into learning and teaching in the studio in the university within Australia. In reviewing these research studies of the crit, it gives an indication of where some of the issues, expectations and assumptions are in the learning and teaching of crit. Next, I review research on the historical framework of studio education and recent contemporary research of art schools internationally.

Historical and contemporary art school models

The historical background of the learning and teaching in the space of the university studio informs its' contemporary educational practice. The early history of (western) art education was based in mimicry to learn skills. In the study of the history of the artist teacher, American academic, James Daichendt (2010) described the history of artist training and education. The eighteenth century European and English academies teaching model was based around the copying of master artists, drawing the antique (the drawing of plaster casts of Greek and Roman sculptures) and then progressing to live models (if you happened to be male). Student progression was based on public competitions judged by Academicians, for example the Royal Academy. Teaching staff were elected to the positions within the Academy and election was based in their success in gaining recognition, awards and sales, rather than their suitability as teachers (Daichendt, 2010). In the atelier model, a student was assigned to a master and progression was based on the worthiness of the work judged by their master/professor (Daichendt, 2010).

In a contemporary atelier model of an art school, the head of the Städelschule, Frankfurt /Main Daniel Birnbaum, described the most important characteristic of teaching in the art school as "the individual artist is more important than any educational program or doctrine" (Birnbaum, 2007, p. 49). The individual teacher/artist modelling the practice to be an artist for their students is an "art (that) isn't esoteric that's in books and magazines and museums, it's done by real people..." (Birnbaum, 2007, p. 49), with teachers modelling the practice of being an artist for/to/with their students. This contemporary art school example and its description of its artist teachers highlights the expected roles of the teacher and

student and how professional art practice education is taught in the university studio. The significance of the role of the teacher as artist is often still fundamental to studio practice. While at the same time, more recent trends in learning and teaching are also influencing the space of the university studio. The possibility of questioning of roles and expectations is important to my study of the university studio as I think the university expectations of both students and academics has changed, however, this change is slow to take place in the university studio.

These reviewed studies illustrate the role of the crit in the undergraduate studio, the crit becomes a space where learning and teaching relationship become visible. The role of the crit is informed by each of these three research studies. In Blair's research the emphasis is on feedback and how this was understood differently by lecturers and students and how student and lecturer identities are generated in response. Percy's research (2003) problematizes the crit in a different way by questioning how critical, theoretical and art practice are performed in the crit. Some of the research focuses on assessing the performance skills rather than the product. Percy's research is relevant in this thesis because at the City University the crits also assessed performance skills. The aspects of performing in an artist floor talk become an important indicator in my study. It became a space where the artist-students reflected upon if they had done well, prepared enough, were confident in their performance. It was also a space where the artist-students could see others do well and some not as well. These aspects allowed student-artists to attend to the modelling of being artists. The differences of assessment of artefact and presentation have an affect which I investigate further by a theoretical framing in a discussion of governance of the crit in the art school in chapter five.

I argue artists' education in undergraduate art school crits creates particular circumstances in place and space and it these conditions of the crit that generate multiple and layered relations and are a part of learning and teaching in the studio. I do not wish to argue that the crit is an always, already deficit and difficult space, place, relation and /or material. I suggest it is useful to engage in the possibilities and the experiences of the crit by a theoretical framing of subjectivities of becoming artists and by an exploration of governances, performativity, affect and sensation, and ethical self-making.

In the next section I explore further by investigating the experience of the crit through assumptions of learning and teaching in the studio; reflective learning, reflective practices,

and reflective practicum espoused by Schön; critical thinking; and lecturer identity. This following section supports my investigative direction unpacking the experience of the studio through research on student and lecturer experiences.

Experiencing the university studio

The complex relations in the university studio have had little examination and the existing research is predominately based in the context of the design and architecture studio. Studies examining the expectations of students in becoming art practitioners and what student perceptions are of becoming an artist (Vaughan, Austerlitz, Blythman, Grove-White, et al., 2008, p. 12) are few. Su Baker, from the Victorian College of the Arts, describes an art school as a “launching pad for cultural experiments, a place of students to “mix it” with others, to learn, produce, and reflect” (Baker, 2009, p. 28). By examining the complex relations of the experiences of learning and teaching of the university studio, it informs how learning, producing, reflecting, and mixing it with others combine in the experience of the university studio.

This study examines the spaces of the university studio as a site to experience learning and teaching practices in art and design education. In the following section, I will discuss the university studio and learning-by-making as a dominant teaching practice in art. Reflective practice in the university studio as an educational concept is discussed through contemporary examples in the university studio. Schön’s reflective practicum (1985) is examined as an ideal of teaching and how to practice in the university studio. Two other studies are examined as critiques of Schön’s positioning of the reflective practicum as an exemplar (1985) of studio teaching, and as studies of more contemporary student experiences of the university studio. Contemporary research into the perceptions of teaching identities and discipline specialisations in university art and design studio are discussed to build the picture of experiencing the university studio for both students and teachers.

Current research on/in/with the university studio

The Studio Teaching Project (Zehner, Peterson, & Wilson, 2009) describes the university studio and what distinguishes the teaching in university studios. They also identify the modes of learning and teaching experienced in the university studio in art and design. In Fine Art, the two modes identified as the most used by the Studio Teaching Project are *by praxis*, a mode where theory and practice informs each other, and secondly, *the workshop*

model, where the capacity to think, experiment, reflect and refine was developed through the process of working through and with skills, technologies and materials. The praxis model is described as a model that,

invites processes of uncovering and illuminating principals and theories, which are then enacted or practiced. Making artefacts is fundamental to processes of reflection and evaluation. This distinguishes this type of studio model in its relationship to the importance of critical thinking as a major characteristic of the model. (Zehner, Peterson & Wilson, 2009, p. 30)

Critical thinking in praxis models is based on the contextualising of the making of artefacts with a critical relationship with concepts. In the university studio, the making of artefacts is the way to unpack the sometimes tacit knowledge of the discipline area. In comparison to the praxis model, the workshop model develops practice by focusing on learning-by-making, to utilize project-based learning, theory and practice. It stresses the skills to meet learning objectives and outcomes. James' (1996) study on the higher education sculpture studio is an example of the workshop model. The student makes in response to material and the project brief, with the direction of the studio lecturer, and teaching assistants modelling "a creative attitude" (James, 1996 p.152).

In both praxis and workshop models, the learning and teaching emphasis focuses on the notions of enacting practice, developing practice, learning in action and on action. These models develop the idea of learning-by-making in the studio as a way of developing reflection and the skills to evaluate, as an active and participatory mode of learning in the university studio. Both the praxis model and the workshop models of learning in the university studio is relevant on a personal level. My experience of learning-by-making in the university studio as a student and as a teacher has informed my practice. In this study of the crit, both The City and Suburban University studios used praxis and workshop models of learning, with the praxis model becoming the aim by third year of the undergraduate degree.

Traditionally, printmaking is based in the skill and knowledge of drawing to make a matrix. A matrix is an object, like a wood block, metal plate or stone that has a design or image on it and can be used to make an impression on paper, usually multiple times. Contemporary printmaking may use digital technologies in the place of drawing. In

contemporary printmaking the notion of “printerly-ness”¹³ of approaches to making work using the notions of repetition, the multiple, layering, mass communication recall the foundations of print practices historically, cultural and materially to influence the use of different material and artefact outcomes. For example, some artists may use video, industrial printed matter, or text and type in a “printerly” way, or different print substrates to traditional printmaking papers in contemporary practice. The university printmaking studios in this study follow this paradigm.

Reflective practice

Reflective practice in the university studio as an educational concept seems to be experienced in different ways according to the emphasis of particular university studios. In the UK art and design disciplines some university studios tend to have a more explicit relationship with the learning and teaching of reflective practice. In the report, *Teaching Landscapes* (2008) it gauges the environment of studio teaching of a number of UK universities, with the importance of developing the skills of the disciplinary language “the language required to describe thinking and reflection” as seen as a key part of “critical practice” (Sims, 2008, p. 16). The WritingPAD study identified a lack of reflection in self-negotiated third year projects and portfolios and “there was little evidence of the process of the work” and “it was difficult to perceive the depth of learning that had been experienced” (Francis, n.d., p. 1). This practice research literature is significant to this study of the role of the crit, because of its emphasis on reflective thinking in the studio as a keystone of practice and as a measure of the impact of the depth of learning in the studio. Therefore, it is relevant to consider reflective thinking as an indicator of practice and the strategies used to implement reflective thinking in the crit and the experience of the university studio. Schön’s work on the “reflective practicum” (1985) is used extensively in the practice based literature in the university studio however the assumptions Schön makes about education for professional practice are readily available for critique.

The reflective practicum

Schön’s “reflective practicum” (Schön, 1985, p. 89) highlights the importance of reflection in teaching and learning in studio based education models. Schön argues the model of the learning-by-doing or making is an exemplar of a reflective practicum. As Francis

¹³ “printerly”: after Schön’s architectural thinking as “thinking architecturally” study on architectural studio pedagogy (1985, p. 54).

(2005) quoting Schön (1987) in a text on reflective writing for art and design students highlights,

the experience of the students in any reflective practicum is that they must plunge into the doing, and try to educate themselves before they know what it is they're trying to learn. (Edwards, 2005, p. 9).

In *The Design Studio* (1985), Schön, explores the university architectural studio as an exemplar for professional practice education. He identified the architectural studio as having a tradition of problem-based education; a process of work, review and criticism; and thirdly, a peer-to-peer learning context (Schön, 1985, p. 6). Schön suggests that architectural design briefs or projects create problems of like professional practice which demand action to meet the “uniqueness, uncertainty and value-conflict” (Schön, 1985, p. 25) of the situation. He describes how professional practice education is exemplified by architectural education because it allowed for the development of practice in the “swamp” (Schön, 1985, p. 19) of simulated practice, a practice of artistry and problem setting, rather than based on technical expertise and problem solving (Schön, 1985, p. 5). Schön defines problem setting as the “framing the problematic situation presented by a site and program [design brief] in such a way as to create a springboard for design inquiry” (1985, p. 6). The design inquiry calls for the student to set and impose preferences on to the situation, and deal with consequences and implications of these choices, “all within an emerging field of constraints” (Schön, 1985, p. 6). In Schön’s field of constraints problem solving is difficult because of the “complexity, uncertainty and uniqueness” (1985, p. 5) of professional practice.

An example described by Schön in *The Design Studio* (1985), is a conversation between a design lecturer and his student in a US graduate architecture school. It is based on a one to one consultation, a desk crit, to discuss the female student’s response to the project brief. In Schön’s example, the architectural brief is to design a school on a site that is “screwy” (1985, p. 36). The student must choose a “discipline” (Schön, 1985, p. 43) to impose on the design response, a problem setting; to find a way to fit into the shape of the slope of the site; how to fit the buildings together aesthetically and in their use; how the spaces are linked with the private and inner workings of the school. Schön’s study emphasizes the importance of reflective dialogue between students and lecturers to understand “both the quality of their action (emergent practice) and the degree of congruence between their espoused theory (what they say) and their theory in use (what they do)”

(Webster, 2003, p. 102). Schön's emphasis on self-reflection and with others, especially the lecturer, are prominent in this experience and as such allows an insight into the experience of the university studio and highlights the importance of reflection.

Critiques of the reflective practicum

Critiques of *The Design Studio* are also important reference in my study of the experience of the university studio and the importance of reflection. The notion of reflection is seen as "robust" (Webster, 2003, p. 103; Eraut, 1995). However, Helena Webster's architectural education research highlights some missing elements in Schön's study. Webster questions Schön's work in three areas important to my study. Highlighted is "the lack of account for student experiences" (Webster, 2003, p. 103), in that student accounts are based around the lack of understanding the notion of "thinking architecturally" (Schön, 1985, p. 54). Webster questions the assumption "that students would automatically learn in the tutorial setting, through observant, assimilation and imitation, if the tutor demonstrated correct professional action" (Webster, 2003, p. 103). Recent educational paradigms emphasises learners with prior knowledge, individual learning and cognitive styles (Webster, 2003, p. 103). Also, the definition of teaching as moving away from delivering expertise to one where teaching is seen "as a process of working co-operatively with learners to help them change their understanding" (Webster, 2003, p. 104, citing Ramsden, 1992, p. 114) is not taken into account. Further, Webster queries the understanding of implicit professional action. The expert's reflection-in-action is not necessarily articulated explicitly, and the discussion is contained to the "reflective conversation with the materials of the situation" (Schön, 1985, p. 52). The tutor does not necessarily articulate the conceptual basis for the decisions he makes when drawing a solution over the student's work, nor why particular choices are made. These critiques of Schön's study question the implicit and explicit values Schön places in the roles of student and lecturer. This in turn, questions the implicit and explicit values in the current university studio environment as a way of experiencing contemporary professional practice education in the university studio.

In another critique of Schön's study, focusing on architectural education and the use of performative gesture (2009), Inger Mewburn, an Australian architect and educator, questions Schön's evaluation of the main lecturer as an exemplar of the reflective practicum by investigating the source of the data documented in *The Design Studio*. In Schön's

positioning of the teacher as expert, as an exemplar of the reflective practicum, encourages the idea that design education is a “passive process of observation and replication” (Mewburn, 2009, p. 59) and the teacher’s primarily role is to correct work rather than to develop and encourage skills. Mewburn considers that there is a common tendency in design education writing, to treat design teaching “as a matter of teaching people to *think* in the right way” (Mewburn, 2009, p. 50). This point is relevant because it questions the expectations and values that we as teachers place on critical thinking and the ‘right’ way of thinking.

In Helena Webster’s study of 20 students and six design tutors in the architectural design studio, she identifies coaching is the primarily methodology and is the main ‘interface’ of the student and teacher relationship. Her rationale for the study was there was little change in architectural education from “Schön’s 1980’s teacher-centred paradigm” (Webster, 2003, p. 110) and there had been “little or no assimilation into education of constructivist ideas on the personal nature of learning” (Webster, 2003, p. 104). Webster questions the role of the tutor to facilitate critically reflective learning by unpacking the assumed role of the study’s tutors and students and what was perceived to be the ‘best’ experience. In Webster’s research findings, she found students ‘lived’ experiences of the university studio and their design tutors’ perceptions of experiences differed markedly. The findings “suggested that design tutors act in an intuitive teacher-centred way.... even when they believed that they were supporting student learning” (Webster, 2003, p. 110). In the few instances where student learning was supported, it was mostly because students felt that they could communicate with tutors as equals because they felt they could already design (Webster, 2003, p. 110). “Tutors appeared unable to offer help to those who did not already know how to design” (Webster, 2003, p. 108) and unable to assist students in constructing and managing their learning.

Webster’s research is particularly pertinent for my study in the university studio as it contextualises the role of the tutor as the facilitator of reflective learning and professional practice education. Webster suggests “that architectural education is an under-theorized area” (2003, p. 111) in its pedagogical approach to the university studio and tutors need to be “more critically reflexive about their tutorial approaches” (2003, p. 111) to produce architects who are not merely “images of themselves” (2003, p. 111). The understanding tutors have of their practice as educators and conceptualising their pedagogical approaches is brought into focus by the student expectations of learning. This is important as it is a perspective or

observation of the roles of design tutors, coming from the students who experience the teaching, rather than what the design tutors think they do, in comparison to what they actually do.

This research places a focus on the notion of how much of the student learning experience is mediated through the experience and expectations of the teacher. It questions where agency is enacted; who's agency can be enacted – students who are judged as equals – Webster identified approximately 20% of the students in her architectural teaching research felt this agency (Webster, 2007 p. 27). I draw attention to the possibilities of agency and affect through the crit and contest understandings of identity constructions and representations of becoming artists within the university art school. These agency prompts are taken up in later chapters, in particular chapter four and seven.

Teacher identity in the university studio

The construction of teacher identity is relevant to my study as it posits how teachers conceptualise themselves as artist-teachers. The possible misfit of perceptions of teaching roles and discipline specialisations in university art and design studio is an area of research for a British academic Allison Shreeve. In an interview based research study of sixteen “creative practitioners who also teach” (Shreeve, 2009, p. 151), Shreeve describes five different practitioner-teacher identities. The identities and their relationships to teaching practice are referred to as *dropping in*, transferring knowledge from practice; *moving across* and *two camps*, as using knowledge from practice; *balancing* as exchanging knowledge between practice and teaching, and *integrating* as eliding knowledge between practice and teaching (Shreeve, 2009, p. 153; my emphasis on Shreeve's categories). These five identities describe the practitioner's relationship to the university studio and how much of their practice experience is available to students to enable an understanding of practice to be developed (Shreeve, 2009). Shreeve investigated how art and design practitioners may experience part-time teaching in the university studio where they provide access to current art and design practice but also need support to develop as teachers.

Shreeve's study found part-time art and design practitioners may experience teaching in the university as a “fundamental issue of identity” (2009, p. 154) because of two different work contexts. In some individuals who are mediating through these two different identities as artist and educator, Shreeve finds that the tension between the identities is related to

isolation from a university community of practice (2009). In other individuals, Shreeve finds that the identification with art or design practice is so strongly aligned to the identity of the teachers that they conduct themselves as dropping in, “passing on the knowledge” (2009, p. 154) and would rather not be seen as teachers.

Shreeve’s research identifies the importance of identity of teachers and how they position themselves within the university studio and the university. It acknowledges the importance of the kinds of relationships one makes with the university, secondly, the past and present experiences in the university studio, and thirdly, how the relationship with the artist/designer’s discipline shapes practice and this in turn, is accessed by students (Shreeve, 2009, p. 157). Shreeve found practitioners who identified as teachers as well as practicing artist/designers were more able to help students understand “what it means to be a practitioner” (2009, p. 157). This included the skills in making and the “emotional and affective aspects of *being* a practitioner” (Shreeve, 2009, p. 157).

In this understanding of identity construction, Shreeve describes the need for opportunities to engage in the culture of university to begin to construct an identity as an educator. Shreeve’s study aligns this identity with practice. As Shreeve points out, this single focus does not align to the “common endeavour” (2009, p. 157) of higher education as “the development of a broad range of skills, including conceptual responses to the subject” and the “development and abilities to enable students to maximise opportunities in their working lives” (2009, p. 157). If practitioners themselves, have ‘few opportunities’ in higher education ‘to learn the discourse’ and to start to align a teaching identity, then how do students access the university’s ‘common endeavour’. There is, therefore, a confused picture about precisely what practitioners contribute to learning and how they support students to learn about practice (Shreeve, 2009 p. 153).

How does *being* a practitioner align itself with the ‘common endeavour’ of the university? Important to my study is how do practitioners support students to learn about practice and what do art and design practitioners bring to the university studio to understand the experience as “a change in emphasis from what you do to how it feels to be a practitioner” (Shreeve, 2009, p. 157). To elaborate this further, does an artist practice allow insight into becoming a practitioner? In Webster’s study, she finds that tutors intuitive practice “results in student experiences that are at best unhelpful and at worst excessively

coercive” (Webster, 2003, p. 110). In Percy’s study of the university design studio and the increase use of digital learning tools in the studio, the data “revealed that both staff and students often had difficulty articulating the theories that underpin their practice” (Percy, 2003, p. 146).

Shreeve describes this construction of identity of practitioner-teachers as an opportunity (2009, p. 157) to imagine ourselves in a “world, with pasts and futures and possibilities envisaged within the community of practice” (2009, p. 157). To take Schön’s notion of a swamp of practice a little further, and in relation to Webster’s position that there had been little change in “Schön’s 1980’s teacher-centred paradigm” (Webster, 2003, p. 108), Griselda Pollock, a UK art historian and academic, wrote in 1986, “[T]he school sustains a powerful sense of being an artist in total mystification of what working as one entails” (Pollock, 1996, p. 54). The possible future in the university studio, how it is understood and experienced, how students and teachers position themselves in the university is an opportunity for imagination and the possibilities of thinking differently about practice in the studio.

Thinking differently about studio education practices

Griselda Pollock’s 1986 article, *Art, Art Schools and Culture*, traces her experience as a feminist art historian, going into art schools to give lectures or to be an external assessor. Pollock describes a “recurrent crisis” (Pollock, 1996, p. 50) of assessment of a particular type of art practice; an art practice which enquires about gender, representation and sexuality that is “referencing a body of cultural theories” (Pollock, 1996, p. 50) and that is problematic for the resident staff to assess. Pollock frames this problematic due to the inability of the resident staff to recognise an art practice which is contextually developed within a framework of diverse conceptual and feminist practices in its address, its suggested frames of reference and the type of work this practice was trying to do (Pollock, 1996, p. 50). Pollock explains this as a sociological conflict in a number of elements including generational change, gender imbalance, and the participation in art practice as cultural production, as “the collision of two professions – artist and teacher; [and] the collision of two ideologies – individualism and socialisation” (Pollock, 1996, p. 54). Pollock’s feminist reading of art schools in the mid-eighties as places where the notion of an artist as an individual was paramount, and the conception of the university as a site of socialization are a prompt to question what has changed in the last 30 years in studio education.

For Pollock, the university is a site where “we are taught our places within a hierarchical system of class, gender and race relations” (Pollock, 1996, p. 54). Further, she writes,

[b]ourgeois concepts of art celebrate individualism by means of the idea of the self-motivating and self-creating artist who makes things which embody that particular heightened and highly valued subjectivity. It is fundamentally a romantic idea of the artist as the feeling being whose work express both a personal sensibility and a universal condition. What art schools today actively propose or promote another concept of the artist, for instance, as producer, worker, practitioner?
(Pollock, 1996, p. 53)

Pollock questions the privileging of the artist as embodying special subjectivities as unconnected to the world, as context and circumstances. In the data analysis, I examine how the crit affords and constrains these notions of artist’s subjectivities. I attend to where students work together and separately to consider how relations are developed and maintained in the learning and teaching in the studio. I consider how notions of representation and interpretation of artwork is conceived and responded to. I attend to how artist-students spoke about and made artwork that was different o the discipline. In this questioning of the concept of the artist Pollock goes to questioning the very point of learning and teaching in the studio – how can you be otherwise in this context? This is important for my study as it recognises different notions of how art is made and how artist’s practice is developed, and the variations of practice among artists. Art is not made in a vacuum, it has a context within culture, just as art schools are “a place of students to "mix it" with others, to learn, produce, and reflect” (Baker, 2009, p. 28), artists produce works that ‘mix it’ within a “culture’s complex relations” (Pollock, 1996, p. 65).

In Pollock’s teaching practice, she identifies the art theory course she teaches as,

a means to map a place as a cultural producer in the social synthesis of which cultural production is a part. This should be one of the jobs of art education, to produce for its students a usable knowledge of the social and culture’s complex relations to the structures of economic, social and political power and the production of meaning.
(Pollock, 1996, p. 65)

Pollock identifies the social aspect of art as a cultural production. She suggests the role of an artist as producer, worker and practitioner as a contemporary notion of what an artist could be

as one of its roles. This acknowledgement of an art education of having multiple roles is a key to the way I have approached analysing data; how might different forms of data show and inform multiple roles of learning and teaching. This snapshot of art schools in the UK in the mid-eighties informs my approach. As an art student in 1986 in Australia, my art education was similar to the situations which Pollock describes where an individual artist role was privileged, power dependencies were unacknowledged, and where there was for some, a collision between the social and the individual. I am curious about if this snapshot has changed. Has this perception of the artist as a cultural producer or practitioner been incorporated into educating artists, and how the notion of practice is taught?

The art school is examined as a place where complex relations are taught. Pollock positions education as ‘an institution where, we are taught our places within a hierarchical system of class, gender and race relations’ (Pollock, 1996, p. 54). Pollock argues,

Art schools are a particularly contradictory site. They are the location for the perpetual production of key ideologies. But in practice art schools deliver very little education. Indeed art students are put at a scandalous disadvantage (and ironically glory in it) *vis-à-vis* other students in higher and further education. (Pollock, 1996, p. 54)

In Pollock’s snapshot the scandalous disadvantage that she identifies I think is the means to map a place as a cultural producer (Pollock, 1996 p. 55). In the art school the ‘crit’ is seen as the means to enculturate into a practice (Schön, 1985; Webster, 2003; Blair, 2006; Percy, 2003); it is ideally, a social and participatory activity.

In the ‘crit’, roles are modelled, the art schools’ terms of reference are indicated, strategies are explored, and it is done within in a social exchange with peers, lecturers and practitioners where,

art is produced within a conversational community, a form of social exchange which sustains the terms of reference, the appropriateness of strategies, and ensures that what is made will be legible - at least to someone. (Pollock, 1996, p. 58)

It is this social exchange within a conversational community, that I think the crit acts. The legibility of what is made and what is done is both sustained and enacted by the terms of reference. It is how these iterations and how the appropriate strategies are enacted over and over that makes them legible in the social exchange of the crit within the studio.

In this next section I review the literature to investigate how the notion of the crit is used in the university studio to begin to think differently about critique, and in turn to think differently about art practice is taught in the university studio. I will discuss the notion of professional judgment in the art school and how judgment develops in becoming practitioners as a practice of ‘being and enacting’, and in relation to the art worlds. I draw primarily on the work of Judith Butler (2004; 2006) and Elizabeth Ellsworth (1997, 2005) to undertake a theoretical analysis of the role of the crit investigating how lecturers and students navigate this pedagogical experience. Finally, I discuss two studies capturing pedagogical positions that are challenging the notion of who’s meaning-making in art and design education.

To think differently about the university studio crit

To think differently about studio practice in the university firstly I want to think about the notion of critique and how critique is used in the university studio. In *The Critique Handbook*, Buster and Crawford (2010) introduce the critique by emphasising its role of judgment and reckoning. They describe the role of the art professor, “to give useful criticism, to deconstruct the object and evaluate its parts with an eye to offering the student practical solutions to perceived deficiencies” (Buster & Crawford, 2010, p. ix) and the role of the student is to detach himself from the work “so that he can constructively participate in its demise” (p ix).

This dichotomy of the evaluative and the judgmental, already inherent in the critiques’ linguistic history, sets up the predetermined conflict that is played out in the formal art school critique. (Buster & Crawford, 2010, p. ix)

This notion of critique is dependent on understanding critique as “fault finding”; the professor’s role is to give “solutions to perceived deficiencies” (Buster & Crawford, 2010, p. ix) and the student’s acceptance and participation of the demise of their work.

There are three points in this notion of critique as conflict. The concept of critique as conflict ignores the power relationships between students and teachers; it does not question the framework that these ‘perceived deficiencies’ are judged in. Secondly, it does not question the assimilation of student and teacher roles into this assumed framework; the professor/lecturer leads, and problem solves a practical solution, and the student detaches themselves, ready for failure. Thirdly, the concept of critique as conflict conflates critique as judgment, it assumes the right of the critic to give a judgment in an “already constituted category” (Butler, 2004b, p. 305) rather than critique questioning what makes this category,

what closes it, what are edges or are at the limits of the category. This assumption of what is the “already constituted category” is one of the most interesting because it is based in the self’s perceptions of what a practice is, and how that practice fits ethically and politically into its context. I see this as one of the most problematic issues within the university studio - a melding of critique, judgment and assessment, that caps or limits the understanding of what critique can be in the university studio and how crit is contextualised in an understanding of what art practice can be.

What is critique?

The crit in the university studio has a history that recalls the atelier model of teaching where the master critiques the work of the apprentice learner (Swann, 2002; Daichendt, 2010). Crits range from one to one discussions between a student and a lecturer to large interdisciplinary groups of students and lecturers (Elkins, 2011). It is privileged in the art school as a primary method of teaching and is unlike the activities in the professional art worlds where critique is unlikely except for a few (Elkins, 2011). Elkins describes the crit as not, “just conversations. They are unusual situations, and it takes a lot of work to understand them” (2011, p. 23). As unusual situations, the role of the crit is problematic as a space of critique and judgment. “Critique is always a critique *of* some instituted practice, discourse, episteme or institution” (Butler, 2004b, p. 304), and in doing so it is separated from it’s making “and made to stand as a purely generalized practice” (Butler, 2004b, p. 304). It is in this problematic situation of discourse and material that questions the role of the crit, the critique, and critical thinking in the studio. A reading of the crit as a practice of critique (Butler, 2004b) as a way to start to problematise this situation and requires questioning the closed ways of an established category. Butler argues this effort in the practice of critique is critical thinking (2004b).

This different understanding of critique is informed by Judith Butler’s essay *What is Critique? An Essay on Foucault’s Virtue* (2004) that is based on Foucault’s 1978 lecture What is Critique? which was later developed into the essay *What is Enlightenment?* (1984). Butler develops Foucault’s discussion of critique as a practice,

the critical enterprise in question, and so the question not only poses the problem—what is this critique that we supposedly do or, indeed, aspire to do? —but enacts a certain mode of questioning which will prove central to the activity of critique itself. (Butler, 2004b, p. 305)

The enacting of the practice of critique is central to my study of the critique in the university studio. The question of how a crit is supposed to educate within the university studio and how it aspires to do this, is an important question because it goes to the very hub of the problem of what an art education is supposed to do. Is an art education meant to teach how to make art or is it how to become an artist? And become an artist from and for a diversity of contexts and circumstances.

How does enacting ‘a certain mode of questioning’ of critique build the practice of critique and how does this contextualise into art practice in the university studio. Through Butler’s essay, I will be discussing Foucault’s definitions or approximations of the activity of critique illuminated through the understanding of critique as a practice.

Foucault’s definitions or approximations of critique as a notion of the self and self-transformation is as a “practice” that defers judgment in order to offer a new or different practice of values (Butler, 2004b). In this approximation, critique fits ethically and politically into its context of social conditions, practices, forms of knowledge, different kinds of power, and discourse (Butler, 2004b). It positions critical thinking as ‘effort’ to think beyond critique as judgment. It becomes a matter of freedom that exceeds judgement (Butler, 2004b). The practice of critique aims to consider the “framework of the evaluation itself” (Butler, 2004b, p. 307) rather than judge if a value can be given as good or bad. This practice is important for my study as the crit may be an instance which exceeds a good or bad value. The practice of crit informs how I attend to the social, the practices, the different forms of knowledge, different kinds of power and discourse in the crit. To understand the crit as exceeding a good or bad crit positions the crit into an encounter that allows both a conforming and a recrafting to happen. The proposition becomes questions of how to practice, how does this practice fit or not - does it matter that it does or does not fit. The proposition becomes is this “doing” recognisable? The practice of critique gives the crit and its contexts an allowance to exceed, the artwork to exceed, and that to become in this practice is always ongoing.

How do the “social conditions, practices, forms of knowledge, power, and discourse” frame and contextualise the object of the critique? This consideration of the framework of the evaluation is to weigh the epistemological certainty of a position that closes the possibility of thinking otherwise. The risk of thinking otherwise that this entails which Butler describes as a

“tear in the fabric of our epistemological web” (Butler, 2004b, p. 308). It is a questioning in where “the practice of critique emerges” (Butler, 2004b, p. 307) and,

To rethink critique as a practice which we pose the question of the limits of our most sure ways of knowing. ...One asks about the limits of ways of knowing because one has already run up against a crisis within the epistemological field in which one lives. (Butler, 2004b, p. 307-8)

In this emerging questioning, critique as a practice, “exposes the limits of that epistemological horizon itself” (Butler, 2004b, p. 310), in relation to its own limit. Foucault’s understanding of critique as a practice that is self-transforming is an interesting notion of practice in its embodiment. It is in the ongoing-ness of practice that becomes the possibility and the potentiality of its becoming. In the recent Australia Council case study, *Making Art Work*, Throsby and Petetskaya highlight the artist Alana Hunt suggesting,

She believes that although art school taught her “how to make art”, it didn’t teach her how to be an artist (Throsby & Petetskaya, 2017, p. 40).

The embodiment of being an artist is as important or possibly more important than learning how to make art. It is recognisable to Hunt that how to be an artist was not what she learnt in art school. In teaching how to make art, the practice of becoming an artist is a possibility but potentially not addressed.

In a practice of critique, the first step is to “conduct oneself in relation to a code of conduct” (Butler, 2004b, p. 310). In this code of conduct the recognition is to an authority; to validate, to be obedient, and to consent to the governance of a practice (Butler, 2004b). The progression is to actuate, to “form oneself as an ethical subject in relation to a code of conduct” (Butler, 2004b, p. 310). In doing so the code may signify acceptance within a particular practice. To follow through the progression from this acceptance is to begin to embody the code of conduct. Foucault describes the second step as “the signature mark of ‘the critical attitude’” (Butler, 2004b, p. 312) of critique. It is a virtue, as an act of freedom to achieve autonomy, “suggesting that there is no possibility of accepting or refusing a rule without a self who is stylized in response to the ethical demand upon it” (Butler, 2004b, p. 311). These two steps are useful in researching crits because it attends to notions of conforming, recognising authority, and begins to define where a practice becomes embodied, where the edged and boundaries of practice become actuated.

Furthermore, "...it will be yet another thing to form oneself as that which risks the orderliness of the code itself" (Butler, 2004b, p. 310). The third step is to risk the practice's order that the self and the self-transformation is questioning.

The critical practice does not well up from the innate freedom of the soul, but is formed instead in the crucible of a particular exchange between a set of rules or precepts (which are already there) and a stylization of acts (which extends and reformulates that prior set of rules and precepts). This stylization of the self in relation to the rules comes to count as a "practice." (Butler, 2004b, p. 313)

This is a very different understanding of critique as practice in comparison to Buster and Crawford's notion of "predetermined conflict" offering "practical solutions to perceived difficulties" (2010, p. ix). In critique as practice, there is an understanding of enculturation into a practice as consent. Students who want to be artists commonly go to art school to learn to be artists, there is an implicit acceptance that this a way of learning to become an artist. In Foucault's description of a critical attitude, as an act to achieve autonomy, the development of a self that ethically accepts or refuses a rule is very different to Buster and Crawford's definition of critique and the role of the student to detach himself from the work, "so that he can constructively participate in its demise" (2010, p. ix).

Understanding of practice and the practice of critique

Notions of practice and what is a practice, and how it is recognised are significant in this study of the crit. The building of an identity that is based in a particular practice's rules and order, such as art and design, is the rule in the university studio. There is assumption and expectation; students expect to be inducted in to the disciplinary ways of art and assume the disciplinary knowledge is the rule. In the process of teaching and learning to be an artist, students consent to taking on this practice, to enact, and to stylize themselves in relation to the rules of being a student in a university studio. In this consent, there is also validation of the teacher's understanding of what it means to be an artist, the relationship of their selves as artists, as practitioners, and conceptions of the art arenas and how the university fits into these arenas (Orr, 2011). To question this rule, to critique, is to expose the limits of the framework, "making the contours of the horizon appear" (Butler, 2004b, p. 310), and questions how validity "is attributed to or withdrawn from authority" (2004b, p. 313).

A contemporary UK study examining art lecturers' experiences in learning assessment judgement capacities is an interesting comparison to consider Foucault's understanding of the practice of critique. Susan Orr's research study of twelve art lecturers, in six English fine art departments, focused on lecturer identity and how it was informed by both the university context and the art world. This study investigated how judgments of student works were informed by lecturers' identities of themselves as artists, educators and ex-students; secondly, how lecturers/practitioners identities fit into art arenas and into the university; and thirdly, how they learnt to assess student work.

The key argument in Orr's discussion is that "within fine art, values, artistic practices, assessment practices and identities are enmeshed" (2011, p. 43). She describes one interviewee discussing the differences in an art department context and local culture,

I think that each institution has its own values and students work towards those values and they'll be assessed within that, so some of the student work at university [M], or university [F] and [we might] think, 'Blimey, how did he get a first because it's just nothing there?' But there's obviously something within the system at that university that they achieved well, being considered as being very high because of the way that the system has been set up so it's not that, that student wouldn't have got a first here it's just that we ..., *he would have changed completely, he wouldn't have worked in that way really, he would have worked completely differently. Yeh the ..., subjectivity is probably wrong but it's probably each centre has its own thinking and culture.*

(Orr, 2011, p. 42) [my italics]

This represents the boundaries of practice at this particular art school. The idea of consenting to a localised practice is evident in this statement. This iterates the importance of the context of the university studio. The lecturer states the student wouldn't have worked that way in his art school and that each art school has its own thinking and culture. To extend this, each lecturer and student has their own thinking and culture which is mediated by the understandings of practice which is dominant in each school. These localized understanding may be "constraining and enabling" (Orr, 2011, p. 38). The possible understandings of what practice is, can be and is not for both lecturers and students evidences how the self "is compelled to form itself within practices that are more or less in place" (Butler, 2004b, p. 321).

In another narrative in Orr's study, a lecturer describes a student's work, "[i]f it wasn't going to be a first it would have to be a fail" (Orr, 2011, p. 41). Orr describes students' work on the boundary of the lecturers' understanding of practice. Lecturers have to decide if the work fitted in the discipline or sat "outside the discipline" (Orr, 2011, p. 41), by positioning the work within the art arena, and positioning themselves to make judgment about the normal-ness or value of the work.

The fact that this student went on to gain a first suggests that fine art lecturers see a testing of boundaries as related to outstanding fine art practice. The key point is that the marking team had to decide whether or not this student's artwork fitted into their frame of reference for fine art practice. (Orr, 2011, p. 41)

By objecting to an understanding of a work of art that conforms to the lecturers' understanding of what art is at a moment, the student tests her lecturers' understanding and how they are administering their power (Butler, 2004b). Orr privileges the teacher position fitting the students' artwork into their frame of reference.

In Butler's examination of Foucault's definition of practice, work on the limits of framework of understanding is seen as a questioning, a risk to a practice's order and a self-transforming act. A critical practice, Butler identifies, is a response to the ethical demand upon it. It is pivotal; a critical practice contextualises and forms "a self who is stylized in response to the ethical demand upon it" (Butler, 2004b, p. 311). Professional judgment can be seen in this example as contextualised within a localised understanding of practice. It is mediated by the lecturers' understanding of the art arena. The first or fail decision is interesting as risk taken by the student is seen as successful. It is the understanding of how it is successful that may be the learning opportunity that is lost in the lecturers' judgement. It is this type of examination of critical practice which partially informs my observations of crits in this study.

Orr places this positioning of the role of lecturers' professional judgment as "central because attainment is 'not amenable to precise specification in advance'" (Orr, 2011, p. 38 citing Yorke, Bridges & Woolf, 2000, p. 26). I would like to question this understanding of professional judgment as centrally invested in lecturers. The university studio as a space of the practice of critique builds professional judgment as a socially negotiated practice. It is this understanding of professional judgment as a socially constructed and mediated practice that informs both students and lecturers. I place the importance here on professional judgment and

learning to ‘become’ a practitioner, not on a “precise specification in advance” but on the university studio as a space for pedagogical meaning making within the learning of practice.

The university studio as a space for pedagogical meaning-making

I draw on Ellsworth’s work to attend to the space and places of learning with affect and sensation. It is important to bring Elizabeth Ellsworth in the conversation with Butler and my thinking on the crit because Ellsworth positions the artworks and making as generative products of iterations that may question at the limits and in movement. In this questioning, Ellsworth places the artworks and making as able and already making responses to being in a space and schema. Further, Ellsworth argues the artworks’ mode of address has a legibility that questions - who does the artwork think you are? It becomes about the conversations with the artwork and the possibilities of the conversions in the enacting of the making the artwork, as a making conversation in response. In this imaginary conversation between Butler and Ellsworth, it is the recognitions and legibility that makes links in the crit further than the social exchange or the conversations between people and talks with the structures and approaches of art making and the art itself. It is the focus on the in-between that Ellsworth importantly brings to the conversation with Butler. Ellsworth brings an acknowledgment that the iteration of subjectivity happens in an in-between space and the possibilities of pedagogical spaces, and with both it is a recognition of the iteration of subjectivity that is attended to.

My understanding of the university studio is informed by Ellsworth’s use of pedagogical space as “meaning-making” (Ellsworth, 1997, p. 10). Ellsworth describes this as a space of self-imagining and making, through a pedagogy and curriculum offering this as a practice of ‘being and enacting’,

some pedagogies and curriculums work with their students not because of “what” they are teaching or how they are teaching it. Maybe they are hits because of who they are offering students to imagine themselves as being and enacting. (Ellsworth, 1997, p. 40)

The university studio is such a place. The crit, as an example of pedagogy and curriculum in the university studio, is an event where there is a visible offering to students to imagine what practice could be. It is the event where, the what and how of teaching, becomes enmeshed in

the imagined practice of being an artist. This imagining of practice informs what contemporary art practice could be.

In a discussion in the book, *Art school; Propositions for the 21st century*, Steven Henry Madoff, senior critic at Yale University describes the need for art schools to recognise what is art education and what should it do to educate an artist.

[A]n evolved profile of contemporary practice has pressed the art school as a pedagogical concept itself to address what an artist is now and what the critical criteria and physical requirements are for educating one... (Madoff, 2009, p. x)

This consideration of what an evolved profile of contemporary practice is and what is artist practice now is important as this recognises the role that arts schools may play in constructing artists and in constructing themselves. It recognises the art school as a pedagogical concept that is constructed through its social relationships with others, and evolved profile of contemporary practice suggests that its meaning making is “to be legible - at least to someone” (Pollock, 1996, p. 58). The legible-ability of a practice is constructed and defined by social relations, within and outside the art school. How the art school imagines itself as a part of this relation informs students and teachers and how they imagine themselves as practitioners.

An example of a university studio recognising the needs of student practitioners to imagine and to enact practice is the development of a course to design, implement and evaluate student participation in a fabric trade exhibition. Alison Shreeve’s study of a community of practice in the BA Textiles, at the Chelsea College of Art and Design, describes the project giving students “more opportunities to construct their identities of participation” (Shreeve, 2007, p. 20). In the project, students redesigned their participation in a Parisian trade fair, writing the project brief, the exhibition design, the excursion briefings and information for other students and staff, the sales and promotional resources, the documentation of the project and the development of an archive for the next year’s student participants. In this project,

Students need to develop their abilities, what to do and how to do it, alongside the experience of meaning. (Shreeve, 2007, p. 13)

The experience of learning was as an induction into the practice of being a textile designer showing at a trade fair, rather than a student making work to fit into a project brief or to show a particular skill. This is important to my study as it places the idea of practice and

professional practice as central to the experience of learning. This study demonstrates modes of belonging as engagement with practice, imagination of practice, and alignment with practice (Shreeve, 2007, p. 20).

In another example of contextualising design thinking, Randall Teal, a US based architectural academic describes a project in which students were asked to design a prison (Teal, 2010). The project used the Deleuzian notion of the rhizome and the idea of activity to produce product (a drawing, model, diagram etc.) to enact the project. The student's activity 'unpacks' the idea and "begins to provide positions from which to see the problem" (Teal, 2010, p. 298). To follow what Teal describes as the lines of flight, as in movement, rather than to reflect on something that is not there.

It reminds us that there is no right way to proceed except not to proceed; everything is connected to everything else. (Teal, 2010, p. 298)

Teal set this project as a way of challenging students' "deeply ingrained linear causality [that] was in their minds and their ways of designing" (Teal, 2010, p. 299). Linear causality lead to students automatically turning "to habits of reflecting and procrastinating" (Teal, 2010, p. 299) to attempt to rationally think out the project in ways that they knew already. He wanted to challenge this to capture design thinking that is both analytical and experimental. He found students',

typical manner of thinking led to the recycling of ideas that had been previously instituted and proven to be inadequate: "like producing like". (Teal, 2010, p. 299)

Teal's "rhizomatic perspective" (2010, p. 301) of design thinking captures the unsteadiness of the conditions and the contexts in experimentation. To move away from the 'like producing like' notion to one that is based in complexity and experimentation. This is important to my study as it challenges the notion of learning practice where 'like produces like' to one where practice is based in both analytical and experimental thinking.

These two studies capture pedagogical positions that are challenging the notion of who's meaning-making in art and design education. In Erica McWilliam's scholarship of unlearning pedagogy and creativity in Australian university creative industries, she challenges a shift in the mode of pedagogy that is "more experimental and error welcoming" (McWilliam, 2007, p. 8). McWilliam has a systems based approach to creativity which aligns with social and educational theorists who argue that creativity is not an individual pursuit of artistic artfulness, rather is observable, learnable, team based and economically viable,

uncoupling it from artistic endeavours (Harris, 2014). McWilliam describes the conductive contexts, dispositions, skills and attributes to break away from the ‘habits’ of basing the notion of creativity in artistic genius and only used in the arts however without who gets to be forceful, and how they are breaking away from, and “remapping imaginaries” (Harris, 2014, p. 10). In this mode, students are “invited to become “prod-users”” (McWilliam, 2007, p. 8) rather than the recipients of fixed knowledge. She describes a teacher/student relationship rather than being student focused or teacher lead but in a mutual involvement to be able to meet the complexities of practice in changing conditions.

The pedagogical work, then, consists of *mutual involvement of teacher and student in assembling and disassembling* cultural products designed to inform, entertain, subvert, problem-solve and investigate. (McWilliam, 2007, p. 8)

This shift is important to my study as it recognises the instability of practice in complex situations as a pedagogical shift rather than a shift in the tools that we use in the teaching. McWilliam relates this shift to the way that,

digital technologies cannot be depended on to produce new dynamics – they may well be simply derivative or reproduce existing social relations. It is *pedagogical opportunity*, rather than technology, that is the driver of enhanced and different learning outcomes. (McWilliam, 2007, p. 8)

The pedagogical opportunity that incorporates the notion of mutual involvement is important for the art school to address. It may capture a notion of being an artist and becoming an artist in the university studio that leads to possibilities and imaginations of practice that are become or arrive at meaning-making for becoming practitioners. For the crit in the university studio, the notion of mutual involvement shifts emphasis to a mutual involvement in an environment that welcomes experimentation and risk taking in the construction of becoming practitioners. The crit may be the pedagogical opportunity to welcome this experimentation and risk taking.

Unlearning: in-betweens, tangles and visual reckonings

The possibility of unlearning is risk. The possibilities of learning are risk, the risk of learning something unforeseen or predictable is always possible (Biesta, 2005) in a pedagogical in-between (Grosz, 2001) of what is learnt and what is taught. To live the norm, Butler argues, in learning the skills, the rules to follow, to be ruled and subjected to power, and the recognition of an “activity” of schooling is “a passive inculcation” (Butler, 2006, p. 533). Butler suggests this unlearning of these skills and our expertise is a gamble exposing an

unimagined form of desubjugation and a possibility for alternative agency as “a creative deployment of power” (Butler, 2006, p. 533) as a way to access rules and allow their permeability to leak and seep through, to be transformable.

There are, after all, other things to do with rules than simply conforming to them.

They can be displayed. They can be recrafted. (Butler, 2006, p. 533)

The possibilities of attending to pedagogical relations through unlearning a framework of rules allows to be given an expedited possibility of becoming differently with a possible transformative recognition and recrafting. Furthermore, Butler suggests that this unlearning “shows what else a set of rules might yield offer us options that exceed the binary framework of coercion, on the one side, and escape, on the other” (Butler, 2006, p. 533).

Rules in the art school are the ways its governances are acted on. Governances attend to the ways becoming people, matter and space are instituted, as artist-students-, artist-lecturers, materials are worked with to become artworks, and spaces become studios. Subject institution is how we recognise these as artists, artworks, studios and that is how we also recognise a subject and a subjectivity (Butler, 2006). These subjects are governed, instituted by context and circumstance. The possibility of recognition, of ignoring, passing over and erasure, of “being de-instituted or instituted differently” is demarcated by the crit as a pedagogical space composed of social relations, doing and actions, the activities and approaches of the crit.

In examining the rules of the crit, the emancipatory democratic and justice assumptions of the contemporary art school pedagogy as a part of the modern endeavour of education as a means to become demystified, ideologically savvy and critical (Biesta, 2005). Biesta questions, “what the made the situation as it is, who made as it is, and whose interests are served by the status quo the depiction of the status quo as natural and inevitable” (2005, p. 146). These questions become part of a practice of critique (Butler, 2004b). Biesta, in arguing for a more self-critical critical pedagogy (2005), suggests,

when we resist the temptation to make education into a technique or technology with predictable outcomes, that the possibility for someone – some *one*, a singular being – can come into presence.” (Biesta, 2005, p. 151)

It is an action that demystifies; the action critiques an ideology and enacts a critical reflection (Biesta, 2005) of critical pedagogy that enacts a possibly of a self coming into presence. To

practice critique, then also becomes a question of where this presence is situated and the spaces in which it is enacted.

Grosz suggests the in-between is a space of contestation and challenge of fixed identity and intentions through being a space where relations and intentions make connections (Grosz, 2001). The pedagogical spaces of the crit can be described as this type of “in-between” space (Grosz, 2001, p. 90). Deborah Britzman argues pedagogical space is generative in ways that it does not know. She attends to the encounter, or a series of temporal mediated encounters with multiple identities, as a way of realising the possibilities of exceeding identity through critique and reckonings (Britzman, 1995). Ellsworth argues that in pedagogical space of possible transformability, an unlearning experience may be an encounter with the learning self. This unlearning is as the embodied sensation of the lived experience of making sense of ourselves in the making, as a “*thinking-feeling*” (2005, p. 1). I think this notion of a thinking-feeling of a self experiencing learning and unlearning echoes a possibility of a becoming. It is way to think about the possibilities of being something like an artist, and of constraining and exceeding these possibilities in multiple ways. In the multiple ways to become an artist (including not becoming an artist) in an encounter such as the crit, it becomes about what is recognisable and exceeds the unknown-ness of what the crit does. The transformation of a learning encounter is a possible recognition - of multiple differences and as well as multiple compliances. The learning encounter hints at this when I think I have seen something before, when the citation is too raw or visible, or a “crack” (O’Sullivan, 2006, p. 1) of recognition of difference and the same.

Transformative learning and the notion that teachers are transformative agents, Rasmussen argues, is problematic as what transformative change looks like and what change it would take is not agreed upon; “many teachers [and learners] unwilling or unable to recognise that what they perceive as transformation is another form of reproduction” (Rasmussen, 2015, p. 198). Each of these experiences are not outside the possibility of a crit: they can happen when a subject in constitution is recognised or ignored; as a subjectivity in reiteration; of showing the different kinds of mastery and skills; as a rule being conformed to, or challenged or reproduced. In the very framework of the pedagogical space the potential for unlearning and transformation there is risk - in recognition and in difference; the challenge and conforming or another form of reproduction is seen, felt and responded to in this relation.

As a differentiation takes place, it is the moment of recognition may be where social, cultural, and transformative action may or may not take place. It also may not be simultaneous.

The relation between learning and unlearning are intricately linked. However, these linkages may work as a network, a direct link from one point to another, or as a meshwork (Ingold, 2010) a flow of forces and actions. A meshwork is a tangle of lines that do not connect rather overlap, criss-crossing over and under, sliding past each other, rubbing against and possibly intervening in a making action with the material and force. In a making relation with material, the learning and unlearning may work as a meshwork, sliding by, in a forward progression as the material holds on to the experience of the intervention with the material.

In Gowlett's work with queer(y)ing methodology, she positions this methodology as a way to question normative models of change, rather she uses it to "instead troubling the normative understandings that dominate the formation of subjectivities" (Gowlett, 2015, p. 162) in social justice. It is in this positioning that both troubles research agendas for improvement, and in Butlerian critique of practice allows the possibilities of new and unforeseen ways of research (Gowlett, 2015). To question normative models of change brings into focus both the matter of these places and how resistance may generate in people, pedagogies and the matters of the studio.

In summary

This literature review provides an introduction to the research literature that relates to the teaching and learning practices of the university studio, the spaces and places of learning and teaching to situate the crit in art, design and architecture in higher education. I cite the research by researchers and practitioners who work in the art school to examine normative views of what is a good crit and critique and question the role of the crit within these normative views of good learning in the studio. This chapter also introduces Butler's use of the term of "the practice of critique" (2004b, p. 308) to primarily introduce the theoretical framework used in this thesis. I draw on Ellsworth's work to attend to learning with affect and sensation, as learning in and with movements and to consider practices of learning and teaching in artful ways. I refer to research literature examining the art school, crit practices and related assessment practices and approaches that examined notions of subjectivity, power relationships, creativity, critical thinking and reflective learning and thinking approaches common in the sector's research literature.

In any of the learning and teaching models defined by the Studio Teaching Project and contemporary print practices, the crit may be used as a pedagogical practice. The university printmaking studio follows this paradigm. Rather than setting the crit in the university studio as the practice where the articulation of reflective thinking should be occurring, or as the reflection on the process of the learning-by-making, as Schön describes as a “reflection-in-action” (1985, p. 27). Or by the terms of best practice, I position the practice of the crit drawing on Elizabeth Ellsworth’s work on learning in art and museum experiences. Ellsworth argues that experiences and spaces such as museums can offer a difference, to addressing “unique problems and possibilities” (Ellsworth, 2005, p. 114) rather than an imitation, or an answer to the terminal problems of “good practice” or a “pedagogical prescriptions designed to cure “ignore-ance” or forgetting” (2005, p. 114). The crit may be the practice where a balance of the project, practice and theory is demonstrated by students. The crit can also be seen as a part of a launching pad to consider how the learning-by-making experience of the university studio develops and encourages reflective thinking, and how reflective thinking informs the development of practice as artists. Or it may not. Ellsworth’s term of instability positions this in state of “exquisite contextual responsiveness” where in the tracing the structures of address of the pedagogical practice becomes a way to stimulate pedagogical imagination that no longer simply defines “a set of presumably replicable pedagogical strategies” (Ellsworth, 2005, p. 116). Rather, Ellsworth argues,

The imperative is to work the questions and perspectives offered here or in any pedagogical text in and through new sites so that the new sites teach and transform our settled assumptions about teaching. (Ellsworth, 2005, p. 114)

It is in this “exquisite contextual responsiveness” where data can stimulate educational imaginations and pedagogical design I imagine the role of the crit and it’s practice.

In the studio learning and teaching practices space such as the crit may not have not shifted with the same intensity as other university teaching practices. In considering the role of the crit as a pedagogical practice, where the “mutual involvement of teacher and students in assembling and disassembling” (McWilliam, 2007, p. 8) cultural products may be visible, and where the socialisation of learning art and design practice is paramount, what opportunities arise for the imaginations of practice.

Chapter three: Methodology

This methodology chapter gives an account of the methods, methodology and epistemology of this research study. I outline the warrant for the research. I then specifically detail the research questions and include an example of my approach and working with the data gathered. I give a number of instances, working with artist-student interview text and research texts to demonstrate the way I am working with the gathered data, the analysis of data and the epistemological framework informed by theory. The theoretical analysis of this study is generatively iterated by my researcher positionality. I take a wider approach to researching pedagogical space of the crit to include multiple forms of data and generating knowledge. This study is informed by ethnographic research approaches and generative creative practice research methodologies from an insider perspective of the art school and the crit. It is a layering process. I am approaching this study as if I am making an artwork in my art practice, with its multiple concerns of possibilities, materialities, techniques and process, and aesthetics with both multiple excesses and constraints operating.

Introduction

In this study, the sites of the crit are art studios and in particular printmaking studios, are places unlike the normative ideal of the university lecture halls and tutorial rooms. The methodology undertaken in this study forms and informs what I have done in using the actions and tools of observations, interviews, writing narratives of my experience in observation and interviews, photographing artist-student's artworks and studio spaces, surveying artist-lecturers, and in the making of artwork reflecting the becoming of an artist-researcher. I include an epistemology section detailing my experiences in the art school studio as a student, educator and researcher and how these experiences have informed the research and theoretical positioning.

My aims in doing this study are concerned in understanding the experience of the crit and how this event informs artistic practices in becoming artists in the university studio. This understanding the experience is enabled by thinking through the crit as a practice of critique (Butler, 2004b), and as a site of artistic learning experience (Ellsworth, 2005). I explain why I use Butler and Ellsworth's work in this study, and how together using Butler and Ellsworth generates thinking about crits, and about becoming artists in the art school. Using Butler and

Ellsworth together attends to ways knowledge in artistic spaces and studio pedagogies become about how the boundaries of practices are indicated, iterative, governed and ruled through its practices and norms. It is about the experiences of the learning and teaching relations in, at the edge, and over the boundaries of the crit and its contexts. This study does not make generalised empirical claims about crits - whether they are educationally good or bad, or make judgments of the relationships, matter and actions in the crit. Rather this study explores these instances to think differently about what a crit does, what and how the crit generates in becoming an artist.

In this exploration of the crit I use the insights from 19 artist-students and two of their artist-lecturers to generate new understandings of the crit and the experience of the crit in the university studio. My approach to this exploration is mediated by the three research questions: What is the role of the crit in the undergraduate university studio? How does the crit generate subjectivities, affect and agency in becoming artists in the undergraduate university studio? How are becoming artists assembled and gathered into the crit in the Australian university art school?

The theoretical analysis of this study is generatively iterated by my researcher positionality. It is a layering process; I approach this study as if I am making an artwork in my art practice, with its multiple concerns of possibilities, materialities, techniques and process, and aesthetics with both multiple excesses and constraints operating. The methodology is concerned with multiplicity and layering of data, artworks and reflexivity; mixing methods of qualitative and quantitative data with creative practice to synthesis emergent, and active working knowledge. This chapter discusses the methods, methodology, and epistemological foundations developed and used in attending to the crit in the university art studio.

This chapter includes a number of critical instances from the crit observations and one from my art practice that draw together threads of my research positionality throughout this project. Together, these threads illustrate the how and why of the theoretical analysis developed through layering the multiple insights from the interviews, survey responses, observations and interactions with the crit and artworks. The epistemological section is woven through this chapter demonstrating and expanding the theoretical frameworks used in this study. Central to these explorations is my aim to develop understanding and knowledge

of the subjectivities of the becoming an artist between and with the crit; the structures of the university and the art worlds; and, how becoming artists' agency and affect interact with in these in-betweens.

When I began the research, my study conformed to a mixed methods research design. In designing the research study attending to these multiple types of data, I wanted to gather over different sites of the crit, the university studios, and art schools. I was to observe the crits, interview students and their lecturers from two art schools, and I made an online survey to gauge the use and attitudes of crits by creative practice lecturers in Australian art schools. Using these multiple data sources, interviews that were informed by the observed crits, interviewing some artists-students over twice, interviewing artists-students with their artwork present, and in the action of being unmade and remade lead me to think about the processes of thinking with the crit. What emerged was how the unfinished process of becoming an artist was at the fore of the role of the crit. In their own way, the collaborative conversational aspects of the interviews with artist-students and the artworks began a call that needed a response (Ellsworth, 2005). These processes of thinking began to make relevant what was recognisable to whom in becoming an artist in pedagogic spaces (Butler, 2006), the production of the artwork, the critique and the boundaries of practices (Butler, 2004b) of an artist-student, of an artist-lecturer and of being a researcher in the space. As I worked through the process of the research, how I responded to the call of research work became a central part of my ongoing creative art practice. Art practice became the way I began to embody aspects of the research I was dealing with in the writing the text.

Introducing the artists

Each of the student-artists and artists-lecturers who I interviewed was in the process of making artworks. In Australia, in the broad field of creative arts practice disciplines, a high socioeconomic status (SES) is likely to apply for creative arts (10.5%) in comparison with a low SES (7.7%) (Australian Government, 2016b, p. 34). Predominately, the art school population is middle class (Australian Government, 2016b, p. 34). In the interviews, I didn't ask about the student's socioeconomic class, however I did ask about who encouraged the students to come to art school. Was it their teachers, did their school teach printmaking? Printmaking in Australia is primarily offered by private high schools, creative arts focused high schools and in vocational education. Or was it family or career advisors who suggested art school? Or was it someone who understood the difference between academic art school

and the art worlds, or the differences time spent and employment in creative practice and being employed in an area related or unrelated to their creative practice suggested in Australia Council research (Throsby & Zednik, 2010; Murray, 2014). Some students came from different ethnic backgrounds, however overall both studios were predominately white, British and European backgrounds. In the interviews, I did not ask students where they were from the city or regional areas, it came up mostly when we talked about who had advised them to come to art school.

In the United Kingdom, research in widening participation argues lecturers expect students to have access to art and design's cultural capital (Burke & MacManus, 2010; Bhagat & O'Neill, 2011). To get this cultural capital, students are expected to come from the "right" socio-economic background, age, race, gender or be able to signal this background. An example of this cultural capital would be wearing the right clothes to the portfolio interview, talking about local contemporary art spaces and artists, and not making images of certain subject matter, or except in a kitschy way – informed and encoded by current postmodern practices. Prior to this study, on one interview panel where I was selecting students, I was told students (particularly young women) who make images of dolphins and fairies would mostly likely "not fit" in the particular institution. Coming from a poorer socioeconomic background, regional areas, or ethnically diverse backgrounds students may be less likely to have the "right" sort of cultural capital or the "right" knowledge about artmaking as they are less likely to visit art galleries and museums (MacManus, 2011).

The artist-students

George, an artist - student from City University, is a mature age student in his late thirties. He had begun a fine art course almost twenty years previously and had not completed the first year. Coming back to university to study art at university George is also a musician and spoke of his enjoyment of layering tracks to an excess, "overworking it". George discusses how he makes artwork layering influences, ideas and methods complexly and describes how he thinks he over makes artwork, not yet understanding how and when the artwork is finished.

Lisa, also from City University, worked and travelled after finishing high school and then began art school in another state. Her work was abstracted, layered networks. Lisa

described her crit as heavily scripted and was pleased that the feedback she received indicated that she had presented well, as if she wasn't reading from her script.

Melanie is the eldest student at City University. Her pathway to university was through short courses and vocational education diploma. She wanted to study painting but was accepted into printmaking, she is now in third year she is quite pleased about. Her work is concerned with historic media and installation, and presented by reading her crit script. Melanie thought her responses to the questions she was asked in the crit "went better than the actual talk". Her insights into the room amenity as "extremely challenging" to hear others, brings focus to her experience of the place and the crit format as damaged by its location.

Linette has begun her art school studies at another university and transferred interstate to City University. Linette is in her mid-twenties and was very interested in going onto completing Honours, with both of her parents are academics. Linette is attentive to relationships and artists who work with confrontational approaches. She had rehearsed her script with her house mates working out what was relevant and what she should cut.

Lawrie is in his early twenties at City University. He is the lead singer in a band and comes to art school dressed in his rockabilly stage costume, complete with cowboy mask, gloves, hat and boots. In his crit, Lawrie performed his artwork with a sound track of his singing (an original song), and did not give the background and conceptualisation of the artwork as some of his colleagues had. He spoke about rockabilly, girl trouble and metaphors.

Monique is a mature aged student from City University who returned to study after a vocational diploma pathway. In the first interview Monique describes her artwork as "found objects, actually wedding dresses found in op shops that I altered and added to". In discussing the materials used in the artwork, and Monique hints at her interests and possible readings of the artwork: dress (use of wedding dress), feminism, and about relations.

Emily is in her mid-twenties at City University. She is interested in endangered animals and flora. The artwork she presents are the props for a video she is making. It is a suspended small marsupial made from cardboard and printed paper, with its paper guts hanging out and a pile of glittery red on the floor. Emily presents her artist talk in situ with her artwork, referring to it as she speaks.

Josh's pathway to the City University was through a first year of a Humanities course at different university. He did not finish his first year, he described how he was going through some personal issues and he then reconnected with his high school art teacher to prepare a portfolio for his art school interview. Josh is in his early twenties. He used notes in his crit and thought he went quite badly, not explaining things to his audience properly.

David was from a different studio area from most of the students I interviewed at City University I interviewed. He is his early twenties. His artwork are large digital photographs of library systems no longer in use. He had scripted his presentation and used his notes occasionally. He had reflected on this writing for the crit and though the studio pedagogy is not academic enough for his practice.

Katlyn is in her early twenties from the same studio as David at City University. Her photographs presented are works in progress and did not represent how she wanted to work with and manipulate the photographs. Her presentation style is confident and self-assured, speaking about the conceptual basis of the artwork she imagined. She is not regularly on campus, and is spending her time away interstate at her family's home and at the site of her artwork production.

Lily is a double degree education/art student at Suburban University. She had recently returned from a year away from university spent volunteering at a school in Africa. The work she showed was the last work she had produced in the second year of art school and did not have relevance to how she could approach her work this semester. It is suggested to Lily that she takes a relational approach to her work and integrate the crowd funding she is doing with her school in her practice. It is the first time she had heard the term relational aesthetics, Nicolas Bourriaud, and of its theoretical basis.

Ashley's artwork is made up of photocopied and manipulated film stills of 1950 and 1960's women movie stars made into books and large format images. The film stills, some with the scripted texts, sometimes details are blown up into a larger than life scale. Ashley is undecided about what she should do in her future, she acknowledges that she does not know how to fit her art practice in her future and upcoming marriage. Her parents have suggested that she trains as a teacher and Ashley see this as a conflict to her practice and is not how she

imagines her artist practice. Ashely is in her early twenties and was a school leaver on entry to Suburban University.

Jean presents in her crit at Suburban University a series of small photographs of an overgrown shed and a small paper sculpture, about 30 centimetres long of leaf-like forms threaded onto a thin string. Jean is in her early twenties and seems not to have a direction of what to do or make next. It is suggested by her lecturer, Jennifer to “make more” and install the leaf sculptures in the building as if taking over and over growing the building. Jennifer jumps onto the table and hangs the leaf sculpture over a duct to show Jean and the group. They discuss the feeling of the overgrown shed and how this installation in the studio relates to the feeling of the shed in the photographs. In her early twenties, Jean is doing a double degree in PR and marketing, and in visual arts. She does not see how she will practice art in the future and expresses in her interview that she doesn’t want to be an artist but would like to work in the arts industry.

Naomi is in her early twenties and was a school leaver on entry to Suburban University. She described it as the one thing she was good at school. She presented a midden-like sculptural pile of print covered mussel shells and covered twigs on the wood grain veneer table of the studio. Naomi remarked on how people picked up the work and held it, and different readings of the work as looking womb-like from a distance, that she later disagrees with. Her crit gives Naomi an idea to how to present the artwork in the future. Naomi speaks about her disappointment in her peers with only four people turning up to her crit.

Kath presents two prints and a large drawing in her crit at Suburban University. The prints are more formalised, whereas the drawing Kath describes a little test that she “cast off” and disregarded until the comments from her peers and lecturer in the crit. Kath had attended the larger crits for the whole art school, the week before our interview and described the conflicts she saw in the interview as a comparison with her small crit in her studio area. Kath described her studio crit as “too small” but an event that gave her ideas, “I immediately have all these other ideas of what I could be doing”.

In Christina’s crit, the work is presented in conjunction with research books and images found or made in the preparation of the artwork as a work in progress. The comments Christina receives lead her to say in the interview that she never wants to present her work

like that again. The comments are about the presentation rather than the artwork itself. Christina is in her early twenties at Suburban University and makes objects using about plant-like systems and objects shaped like human organs to describe relations and similarities between the two different systems. Christina applied and entered Suburban as a school leaver. She is interested in working in a gallery or becoming a teacher rather than practicing as an artist. She describes how she feels about professional practice class and applying for grants to be an artist as “kind of useless”. She wants to find out more about art.

Audrea came to the Suburban University as a school leaver. Her family is involved in art and teaching and Audrea particularly chose Suburban, as her sister did, for the opportunity to study abroad in Europe. Audrea’s artwork are portraits of anamorphic humans/animals. She describes how she thought the crit, “I think it’s valuable for everyone, but not equally. I think some people take away more than others”. In Audrea’s crit, the feedback was how the images looked as though they were childhood book images, in her view was creepy and not what she wanted to make.

Johanna is studying a double degree in art and psychology. She is keen on doing art therapy in the future. Her artwork is a video of a magnetised liquid that makes forms and shapes, and iteratively loops in a continuous momentum. Johanna also shows drawings made from the video images. In the interview, Johanna describes how she was having difficulty in articulating her ideas in first and second year, however, now in her third year she was able to do this much better. Johanna speaks of the reaction to her crit as “It was pretty much shock and confusion” as the science of the artwork was uncovered. Johanna spoke about this reaction, “I wanted to shock people. Or I wanted to ‘wow’ people”.

Nadia is in her mid to late twenties, one of the two slightly older students in the Suburban University class. Nadia described herself as a dabbler, starting in Public relations then moving to visual arts and arts education. In the crit, the artwork are images of skulls, photocopied and manipulated with added braces, hair, nose rings and tattoos. Nadia is a double degree student in visual art and education. She considers the crit to be a good format for positive criticism but also dislikes the time the crit took from studio time.

The artist-lecturers

Tim is an artist - lecturer from City University, with approximately 25 - 30 years of professional practice. He has taught at City University as a sessional (hourly paid) lecturer before being employed as the studio leader around five years previously. His art practice has been continuous. Tim had extensively used crits throughout most of his teaching career.

Jennifer is an artist - lecturer at Suburban University gaining her position around six to seven years ago after many years working as sessional (hourly paid) lecturer in higher education and in the arts industry. Her art practice of approximately 25 years had been continuous since studying art as a mature aged student.

Artists	Gender	Age	Student artwork description	1st interview	2nd interview	University
George	M	35-44	folded paper/geo forms/ crumpled paper/objects	•	•	City artist-student
Lisa	F	20-24	Dark, layered etchings/ networks	•	•	City artist-student
Melanie	F	55-64	newspaper/building/videos	•	•	City artist-student
Linette	F	25-34	portraits/ family /narratives	•	•	City artist-student
Lawrie	M	20-24	love/video ritual/ performance	•		City artist-student
Monique	F	45-54	white dress/ poisoned fabric/family relations	•	•	City artist-student
Emily	F	25-34	Animals, ecological concerns	•	•	City artist-student
Josh	M	20-24	lino/ animals, mythical stories	•	•	City artist-student
David	M	25-24	photography large scale prints/ cataloguing/ classification	•		City artist-student
Katlyn	F	20-24	photographs with added elements	•	•	City artist-student
Lily	F	20-24	Participatory, social, relational /funding school	•		Suburban artist-student
Ashley	F	20-24	movie stills/ photocopy books/repeated images	•		Suburban artist-student
Jean	F	20-24	vine/lino	•	•	Suburban artist-student

Naomi	F	20-24	sticks and shells/ collaged with pattern	•		Suburban artist-student
Kath	F	20-24	Line etching/ buildings/ drawing	•	•	Suburban artist-student
Christina	F	20-24	soft ground/organic shapes /stick bundles/	•		Suburban artist-student
Andrea	F	20-24	human/animal linocuts	•		Suburban artist-student
Johanna	F	20-24	Abstracted rhythmic drawings and video	•	•	Suburban artist-student
Nadia	F	25-34	drawings of skulls with studded/ bejewelled	•		Suburban artist-student
Tim	M	45-54	Identity, repetition, installation	•		City artist-lecturer
Jennifer	F	55-64	Affect, space, materiality	•		Suburban artist-lecturer

Table 1: Interviewed artist-students and artist-lecturers (demographics, artwork, university and interviews)

This table gives the overview of the interviews with artist-students and their artist-lecturers. It details the iterations of the first and second interview. The table contains a short description of the artwork activity or concept the artists were involved in making.

The crits

In developing my data gathering questions, I worked closely with the crit principles by Blair, Bythman & Orr, (n.d) from a student induction handbook developed around 2007 for the UK's Higher Education Academy. It states,

The learning benefits of a good crit should allow students to:

- reflect on their own learning in relation to their peers
- learn from their peers
- clarify ideas
- practice presentation skills
- develop their critical awareness through evaluation and reflection
- receive feedback from their tutors and peers
- test ideas in a supportive environment without the pressures of the 'real world' (Blair, Bythman & Orr (n.d), p. 3).

In thinking through these crit principles, the authors have set numerous boundaries around what the crit should allow and regarding what should be attended to by students and teachers. In this study, I am concerned with how these principles speak to the subjectivities of

becoming an artist. This type of text is not unusual in shaping the practice of the crit, similar approaches are outlined in Elkin's *Guide to Crits* (2012) and *The Critique Handbook* (Buster & Crawford, 2010).

The crit guide was constructed with the aim "to provide students with an insight into the community of practice they are joining (Wegner, 1998)" (Blair, Bythman & Orr, (n.d) p. 2). Of most interest to me was the section of 'Questions to address when preparing a crit' (p.6). These prompts situate the crit and its governance as direct flags to the student. Blair, Bythman & Orr pose questions of what is being shown, the artwork or an image of the work or work that can be handled? They ask and prompt a response to at what stage is the artwork at? They question who is the audience? And who will do the majority of the talking. There is a prompt to how the crit is recorded or notated and who does this activity. They pose, what is the criteria? And "how are tutors judging/comparing the crit work?" (p. 7). These flags are understood as shaping the normative subjectivities of students and lecturers.

From this literature on the crit, I developed prompts for both the online survey and the interviews that attended to the opportunities that the crit allowed. These prompts are challenging, they use the positive and negative conceptions of roles, expectations and aspirations, and effects of the crit described in the literature (Appendix 1: What is the crit an opportunity for?).

These prompts are a starting point to consider the crit. As a base point, it distilled the literature of the crit and what was expected by both students and lecturers. As I was developing the survey and beginning to use the interview tools, I realised that these questions schooled (Arnot & Reay, 2007) the experience of the crit and the interview. The prompts are about what was made academic and artistic governing the experience of the interview and survey. Rather than what the literature already said about the crit, I wanted to think more about what was being experienced as subjectivities of becoming an artist, as an a/effect of the crit. I realised that in the artists' descriptions of their artwork, and how they made their artwork, other types of data became visible, sense-able, felt. I also asked what the students thought about their crits and how they felt. What they thought was a successful and unsuccessful crit, what feedback they used, who it came from, and when it was given. It could be workable-makeable data with possibilities. An example of this possibility is given in the researcher notes from Lawrie's crit and further interview.

Lawrie

The presentation artwork is a video. With loud music. It is a video performance of the artist, Lawrie, with a soundtrack by his music band. The artist is dressed in a rockabilly cowboy costume; gloves, bandana, jacket, shirt. In the video, he removes the costume, then takes a jar with the ash and spills it over the top of his head, blanketing his face. He then proceeds to rub the ash into his skin, smudging the readability of his features. The audience is quiet. The sound track is loud.

Lawrie presents his work dressed in costume, gloves, bandana, jacket, shirt.

(Artwork description; researcher notes)

When I interviewed Lawrie, we spoke about the idea of personas and identity. He had signed his consent form as his performance identity, and I asked him to add his “legal” name to the consent document after the interview. It is in this confusion of naming, and productions of selves that performativity, citations, parodies and techne become multiple, layered and surprising. Lawrie shows me his accessories in his interview, the cowboy boots, and pistol and holsters. Lawrie says quite pleased, “the dust is the print work I made in first year”. I asked him if he burnt the photoetching of the cowboy duelling pistols he made in first year, “Yes” was the response. I said, “that’s quite fitting then”. Lawrie found in art school a space where he wanted to build a practice around another “made” identity, remaking the ways he could become an artist. He was comfortable to present his work as his artist-identity in the crit, more comfortable than being himself, he said, and it was not that his artist-identity wasn’t himself either. But his crit was, importantly, as his artist-identity. The video artwork, and the presentation in costume was a refusal and a playing taunt with agency, a playing with the subjectivities in the space, a playing with a “truth” about who he was. In this refusal, to present as something/someone else permeated the way he interacted in the art school environment. This was acceptable in art school; this activity is a citation of famous contemporary and historical artists’ practice¹⁴. In this action as a site of recognition of this tradition of artist practice, this particular practice is also a site of power (Jackson & Mazzei, 2012) because it is a citation of a known method of art making; an acceptable method of

¹⁴ For example, the artist Greyson Perry and his alter ego Claire, or historically, the artist, Lucy Schwob who in 1917 created Claude Cahun whose personas included a dandy, aviator, weight lifter and doll (MOMA Learning, web page, n.d).

becoming an artist by acting as someone else. These identities are smudged, in action, as a learning in transition, a learning in a site of power, and, following Ellsworth – a smudge in a learning self.

Theoretical Framework/s

In Elizabeth Ellsworth's descriptions of learning selves, and encounters with learning selves, she describes the action of smudging as a movement in learning. A moment of learning where one senses the experience of learning, as "a self that knows more" (Kamler & Thomson, 2014, p. 20), as this movement acts as a knowledge in the making (Ellsworth, 2005; Kamler & Thomson, 2014). In describing the encounter between multiple learning selves, for example a group of students and the experience of an artwork, Ellsworth argues,

These smudged identities interleave and emerge as social bodies composed of viewing subjects who are present in ways that cannot be reduced to "selves and their others." Rather, a social body is composed of competing presences made present to each other by virtue of the fact that their claims on "being there" are mutually witnessed. (Ellsworth, 2005, p.135)

The social body for Ellsworth is where the smudging and layering becomes identifiable through the competing differences. Reading the crit through this notion of the smudged social body, the claims of a good or bad crit become supplanted. Who is present and who is not there. The notion of 'being there' becomes who becomes as an artist-student in this space, and who becomes in multiple, unpredictable, unknown and unknowable ways. This becoming is a transition point between Ellsworth and Butler whereas Butler further attends to the structures of power that inform and generate subjectivities. Not as selves and their others but as selves and their others in, on the edge, and outside structures, present and coercive, that generate smudging and layering.

In Butler's discussion of the practice of critique, she argues it is about self-making in relation to a context (or governance or rule) that is already there, and how this context is taken on in a person's self-making. Butler discusses the government of a context as a rule, as the ways that someone makes herself, and in response to this context is informed by what we know and don't know and how we make choices and decisions in this context. For Butler, this notion of government is closely aligned with self-making as an ethical move of responding to a governance. To make the self within the context of the boundaries of the

territory is to respond to the governance of a context in a particular way, a way that is expected and known. To respond in a way that challenges the boundaries is riskier, but Butler argues that responding to the governance outside of the boundary is an ethical self-making (Butler, 2004b). A self-making that is ethical is full of risk; this is interesting to consider in the context of the crit and the artwork being made, as it questions the boundaries of the crit. It questions the notions of being an artist within the framework of the crit in the university studio. Where do the boundaries of crit lay? How are these boundaries seen by the artists (both students and lecturers) in the crit? How are the boundaries of the crit responded to by the artists (both students and lecturers) in the ways they perform in the crit, in the ways the artworks are considered, and how the artwork develops overtime?

I am using Butler's discussion of the practice of critique to examine the boundaries of the crits I have observed. Butler's argument of the practice of critique as an ethical self-making gives an opportunity to consider where the artist's agency and identity are in play in this making. The crit can be considered as a formalised governance or rule which may be unintended in a space where students and their artworks is seen as agency, rather than the possibility of compliance (Rasmussen, 2015). To observe artists (both students and lecturers) operating in this space gives indications of where they consider themselves, and how they are self-making in response to the rule. The approaches taken by the artists (both students and lecturers) can be described as being enabled by the crit.

As an imitative structure, the crit becomes the space normative understandings are produced in front of each other. As an imitative production Butler argues, "In imitating gender, drag implicitly reveals the imitative structure of gender itself - as well as its contingency" (Butler, 2004a, p. 112). In transforming this argument of gender into the learning and teaching, I am reckoning with the imitative structures at play of the crit; the boundaries, the ways boundaries are recognised, challenged and transformed.

It is in this theoretical framework in this study I consider the notion of "regulatory fictions" (Butler, 2011, p. 33) as a way of thinking through subjectivities and experiences in the crit. To consider the governance of the spaces of the crit as regulatory fictions I asked questions about role modelling and perceptions of roles in the crit, as a space where 'there would be no true or false, real or distorted acts' (Butler, 2011, p.192) but renderings of attributes of these performances of the crit, "rendered thoroughly and radically *incredible*"

(Butler, 2011, p. 193, Butler's italics). These become renderings of subjectivities that become approachable, visible, feel-able, think-able. It recalls Bain's myths and stereotypes (2005) of artists developing and maintaining artists identities in relation to other in their studio workplace communities. In a study of artistic identity in Toronto, Canada Alison Bain (2005) interviewed ninety professional artists to investigate how and where professional artistic identity is developed and maintained. Bain (2005) describes professional artists who work in solitude and isolation in studios, as un- or self-regulated workplaces, construct and maintain artistic identities through their social networks. Artistic identity for professional artists, Bain argues is learnt through the myths and stereotypes of the artist's community. These questions were to enable a way to discern and discuss subjectivities of becoming artists in the university art school. The theory of performativity questions the variable boundary of the context and reception, place and stability, where "'performative' suggests a dramatic and contingent construction of meaning" (Butler, 2011, p. 190).

It is in this space where a "truth" or a knowledge becomes movement that questions (Butler, 2004b, p. 314). Butler argues a Foucauldian proposition, a politics of truth, where critique is the movement, the questioning of "truth on its effects of power and question power on its discourses of truth" (Butler, 2004b, p. 314). By questioning in this manner, a subject is engaging in the virtue of critique. In Foucauldian terms, the question becomes what is the politics of truth, and the relations of power that subscribe what counts as a truth or not in advance (Butler, 2004b, p. 314). What orders and regulates the world, and what is acceptable as a truth?

We can understand the salience of this point when we begin to ask: What counts as a person? What counts as a coherent gender? What qualifies as a citizen? Whose world is legitimated as real? Subjectively, we ask: Who can I become in such a world where the meanings and limits of the subject are set out in advance for me? (Butler, 2004b, p. 314)

The politics of truth become the questions of the crit in this study; who and what counts as a becoming artist and their practice? What qualifies as an artist? Whose art world is legitimated as real in this particular university art school, in this particular crit, with these particular colleagues? In this way, the categories of these subjectivities become recognizable. A subject's emergence is always in relation to the established order of truth, and it is in the categories of these subjectivities established order of truth where the making and unmaking of subjectivities is iteratively enacted, again and again (Butler, 2004a). Ellsworth suggests,

“in a tense cohabitation with another way of knowing: the knowing that skirts the limits of explanation and sets us in motion through the gaps between positions, identities, categories, and already achieved knowledges” (2005, p. 161).

In the observations of the crits at City University, I realized one of the ways Tim and the students were talking about agency was how they talked about making artwork and who they got feedback from. How students positioned the giver of the feedback in their talks about their artwork seemed to belie how they positioned ownership of their talk about the things they had made. When the artists spoke about particular lecturer/s suggestions about what to do next, and how they would do this, the artist sometimes said, “lecturer X said to do this... and so I did”. After a series of crits where this was done by different artist-students, Tim facilitating the crit stopped the artist presenter mid presentation and challenged the artist to ‘own the work’ and to ‘own their choices’ that they had make about the artwork. This was blatantly confrontational position taken in the crit and it was delivered a way that challenged all the audience to consider how they were ‘owning their work’. This act in itself identifies the type of agency that was expected, and a boundary. It may be been ‘ok’ to talk about how Lecturer X suggested a way of working through an idea in a different forum, but in this crit space at this time, this was a shift in a boundary. It was way that the artists were expected to perform. It was an act of “an identity tenuously constituted in time, instituted in an exterior space through a *stylised repetition of acts*” (Butler, 2011, p.188). As I spoke to artist-students in the interviews after, we discussed this act, what it meant for them and how it affected the way they presented their artwork. It didn’t necessarily change the way the artist-students spoke about the influence of others in their artwork in our interviews. It marked for the artist-students the performance aspect of the crit, the boundary of what was acceptable in this forum. It marked the crit with a smudge (Ellsworth, 2005), a transformative smudge.

Ellsworth discusses in *Spaces of Learning* (2005), the notion of learning as the learning self as ‘in the making’ in relation to aspects of learning and experiences of spaces and places that have “pedagogical force” (Ellsworth, 2005, p. 5). This notion of learning in the making is important to my study as it encapsulates the complexities of pedagogical forces that are not explicit, that are multifaceted and with boundaries not readily discernible. It suggests a smudging of this pedagogic space of the crit that tacitly defines itself over time and with artefacts that encompass the learning by making and unmaking in different ways. This ownership incident had affect; it happened in the second week of one University’s artist

presentations, half of the previous presenting artists (eight) had done the same thing. It didn't happen again in the same way in my observations of this class. But also, why did I note and count each time it happened the week previously and, in this class, before the lecturer pointed it out. It was something I expected. A pattern of recognition that I knew could be challenged. It was an action, a citation, a subjective hierarchy in the doing, and in its response. This was an explicit example of pedagogical address within the crit and how the artists were meant to perform in the crit; it had a position; it was a "pedagogic address" (Ellsworth, 1997, p. 22-23). It was said and enacted with authority and pedagogic force.

Ways of thinking with theory

When I interviewed the artist Lawrie and we spoke about the video and the presentation, he spoke about how he felt comfortable doing his presentation in this persona that he had made rather than 'himself'. His persona was based on his performances as a singer. He saw his persona fitted in more easily into the space of becoming an artist, and was more comfortable in the crit. What this speaks about is about the being a type of artist in a type of way. This is nuanced by the type of artist Lawrie thought he wanted to be, and by what he thought he could cope with. It is a particular way of being in the crit. The performance aspects of the presentation inform the performativity of this crit and the subjectivities of becoming an artist. This performance was iterated throughout the semester. Lawrie spoke about how he regularly came to art school in this persona, and regularly made artworks as/in this persona. This persona was a stylization of being an artist who was art school, reflected in the art world by artists who also make and perform music and a way through his crits.

How I attend to Lawrie's artists presentation is an action: a flag or signalling how it attends to the lines of the grid of curricula (Ellsworth, 2005), the rules of the crit, and the rules of research and where it moves to the spaces between the lines. It is where I see that Lawrie positions himself within the structures of the crit, and how he might move away and return to this structure. It is how I attend to the audience responses to Lawrie's presentation. It is in my attending to how Lawrie responds to the way that this presentation has been measured, judged and assessed when we talk about critique in the interview.

Using Butler to understand performativity in this space of the crit, I understand that this performance by Lawrie as an artist is a stylization in relation to the context of the crit and

becoming an artist. Using Ellsworth enables a discussion about the embodiment that leads affect and sensation into this space of the crit. I need to use both to understand the complexity of the crit. To use both Butler and Ellsworth informs how notions of performativity are working in the space, what governances are at play, and how affect and sensation are working in relation to the crit. It also indicates that where these may smudge, as in Lawrie's crit and interview where there were many things were happening at once, in both in collusion, and sometimes confusion. To become an artist is not a notion of an essential identity as an artist, a true or false response, but a part of approach to iteratively reveal and conceal the possibilities of becoming artists' configurations within the framework of an art school's governance or an art world's rule (Butler, 2004b). To further extend Butler's theory of performativity it is where she argues, refusing erasure, by and with,

Those who are deemed "unreal" nevertheless lay hold of the real, a laying hold that happens in concert, and a vital instability is produced by that performative surprise. (Butler, 2004a, p. xxviii)

Taking these as my prompts, with Butler's discussion of parody as dependent on context and reception, "in which subversive confusions can be fostered" (Butler, 2011, p. 188); Butler questions the place and stability of performativity where an inner/outer distinction could be made, that compels a rethinking of identity.

I am considering how Ellsworth discusses the notion of learning in motion, and it's resulting smudging as a way to consider self-making, governance, performativity, and affect and sensation in the crit. I am using Ellsworth to think about the crit as a form of pedagogical address and ways that the crit operates to "*put inside and outside into relation*" (italics in original, Ellsworth, 2005, p. 45). Pedagogical address and its relation to pedagogy is a way to think about how pedagogy is operating. Ellsworth argues that pedagogical address is unable to be controlled in the ways it is taken up or how it becomes available (1997). This notion of pedagogical address is positional; it positions how students and lecturers relate, make connections in the learning, and move through the learning. These positions articulate curriculums and outcomes, without necessitating the movement that she understands learning to be.

To consider learning in movement considers the possibility of being able to make relations within, and on the outside, as a "qualitative transformation" (Ellsworth, 2005, p. 120). To think about the crit with this understanding is a way of thinking about the learning

that is happening as an encounter. How the artist presents themselves and their artwork, with the artwork in the making, and how this is relational to the others in the audience and is an “experience of the learning self in the making” (2005, p. 120) is a way of thinking about how learning is happening in the crit. I am using Ellsworth’s *Places of learning* to consider how governance is relational, and a lived experience (2005, p. 45-6). In Ellsworth’s argument, it is an experience that puts the learner in action over boundaries, “not define or reinforce those boundaries” in the relationally of inside and outside to but as participation in those spaces and times (p. 45). This notion of participation is interesting because it recognizes the rule of the space of the learner; participation is transitional, in the making, and as a pedagogical address to audience and users. She describes this space as a pedagogical hinge, a pivot place; an abstract space “that sets inner realities in relation to outer realities” (Ellsworth, 2005, p. 45). It is defined by subject in motion, a learning self in the making, recalling Butler’s notion of self-making as an ethical action. How these two theorists agree and differ in their meanings, allows for ideas to reverberate about what governance is and how it operates in a pedagogic space. For Ellsworth it is the learning self in motion; it is surprising and uncontrolled. For Butler, it seems more mediated by the self and context and it seems more clarified.

Gathering data in the in-between

The space in-between things is the space in which things are undone, the space to the side and around, which is the space of subversion and fraying, the edges of identity’s limits. In short, it is the space of the bounding and undoing of the identities that constitute us. (Grosz, 2001, p. 93)

Elizabeth Grosz describes an in-between space as “the locus for social, cultural, and natural transformations” (2001, p. 92). Grosz’s in-between is a posthumanist understanding of temporality and identity; the in-between is the fluidity and porosity of transformation and realignments between relations of identities and elements, rather than the wills or intensions of an individual or groups, or the terms of their identities as fixed and rigid. In this space of the in-between, I am thinking through Grosz’ transformative space, “bounding and undoing [of] the identities which constitute it” (Grosz, 2001, p. 92). The in-between is the way Grosz attends to difference, repetition, iteration, and the interval as common concerns within the contemporary philosophy of Deleuze, Derrida, Serres and Irigaray (Grosz, 2001). It is a site of contestation, one that allows questioning the idyllic notion of constructing an identity as an artist, as an educator, a student or a researcher.

I am arguing the crit is an encounter of the “in-between”; it contests fixed identity and intentions through its use of temporality and the ways identity, intentions, and will may be challenged. It does this by being a space where relations and intentions make connections, “not according to genealogy and teleology”, but becomes the way the “networks of movement and force” (Grosz, 2001, p. 95) play out. I am drawing on Elizabeth Ellsworth’s work on the learning self to think through the shifts and movement, force, modes of address and the possibilities of ethical approaches to responsibility. It is the in-between space between Ellsworth (1997; 2005) and Judith Butler (2004a, 2004b) where these shifts and movements become generative. I refer to Judith Butler’s work to think through where ethics and virtues, and the self meet in this fluid space. In this way, I am attending to the role of the crit as a space in-between where becoming as an artist is both bounding and undoing, and where the refusal of letting go of an encounter becomes a response. The crit is an encounter with values, materialities and socialities in a particular world and its force becomes a way to understand and question and respond to this world.

Further, I seek to show how students and lecturers opened different ways and possibilities of becoming or not becoming an artist through an engagement with the crit, an in-between that is the space of transitions from the other to a becoming, where becoming is a reconstitution of relations and where terms differentiate (Grosz, 2001, p. 94). It is through possible conceptualisation of identity, Britzman argues, that attends to the limits, and “as a problem of ethics”, if the crit is thought of offering “the stuff of identifications and hence the possibilities of exceeding selves through new modes of sociality” (Britzman, 1995, p. 158). The role of the crit by extension as a part of curriculum becomes one of “proliferating identifications, *not* closing them down” (Britzman, 1995, p. 158).

In Deborah Youdells’ ethnography of an Australian school’s Multicultural Day, she describes her methodological approach as, “I am looking for moments in which subjects are constituted and in which constituted subjects. I am looking for discourses and their subjectivating effects” (Youdell, 2006 p. 513). In this field, my research notes, the interviews, the collection of artefacts and photographs are “wholly constrained by my own discursive repertoire - the discourse that I see and name - and my capacity to represent it” (Youdell, 2006 p. 513). These notes form the negotiations between my experiences in the crits and interviews and this contextual writing of what happened and its a/effects. It is in the

resonances, of what Youdell describes as “*petite narratives*” (2006, p. 513), that untangle recognisable, render-able subjects and meanings in these constructed moments. The relation constructed in the moment between the research process and the process of subjectivation occupying the field are wholly implicated. It is through these notes, small shifts and movements in learning, ethical positioning and what a ‘doing as an artist’ became recognisable to me. It was a way to think through “reflection-in-action” (Schön, 2005, p. 27), as a procedural reflective moment, to a ‘thinking-feeling’ in embodied action of learning selves and ethical self-making in an in-between (Grosz, 2001) and entangled in a process of subjectivation.

Method

Permissions were sought from Heads of school to conduct research at the two university crits. All lecturers were invited to participate in the research study via email. Two lecturers in two different universities expressed their interest and both were teaching third year students. Students were briefed about the study during class time (week one) with permission from the lecturers early in semester two, 2012. I was introduced to the groups of students by the lecturers and talked about my project. At City University, I knew some of the students (around a quarter of the class approximately 9-10 students) as I had taught them as first year students or in vocational education pathway diploma two years previously. Almost half of the interviewed City students came to me straight after the briefing and indicated their willingness to take part of the study. Four students who volunteered were known to me. A number of students who approached me after they had presented. At Suburban University, where the number of students in the class was smaller, after each crit every week I asked if the presenting artist would like to be involved in the study and be interviewed. Consent to interview and photograph artworks was gained from all interviewed participants. This was in accordance with ethical approval sought from Monash University and the multiple institutional ethics registration for the university sites (Appendix 2).

Ethics approval was gained from Monash University in February 2012, with further approval being sought and gained in other universities in April - May to allow observations to commence in July 2012. The ethics application process was informed by the positioning the students and lecturers as co-researchers, as they created data in their making of critiques, artworks and our conversations.

In the crit activities I observed, I sat in the audience of artist-peers and lecturers, I took notes during the presentations about what the artists said and noted the questions and responses to the artwork the artists received. After each session, I added details from memory and highlighted aspects of the presentation and responses that I wanted to ask the artist about. I added a note of where I was surprised or particularly drawn to something which later became important in the developing analysis and final selection of data to use in the thesis.



Figure 6: University crit room. Photo used with permission of the photographer, 2017.

At City University, the crits were called artist presentations and were held over the last four to five weeks of the semester. The class was a larger class of approximately 35 students and with two lecturers in attendance each class. Up to six students presented in class, each having approximately 25 minutes of time. The artist presented a short ten minute presentation that ranged over the background of the work, how they had made the work, their influences and what they were going to do next. These presentations were done in front of

their work, in a closed room set up for artwork presentations, with most of the class in attendance. Some artists gestured at particular artwork, pointing out particular details, and other artists read from scripts or notes, rarely making eye contact with the students and lecturers in the audience. Most artists seemed to prepare some written text for their verbal presentation as they were asked to do. All the artists had either arranged and installed their work to be seen in the way they thought it should be presented beforehand. Sometimes they had to use the break time to when space wouldn't allow all the work to be installed prior to the crit.



Figure 7: University print workshop, 2011. Researcher photograph.

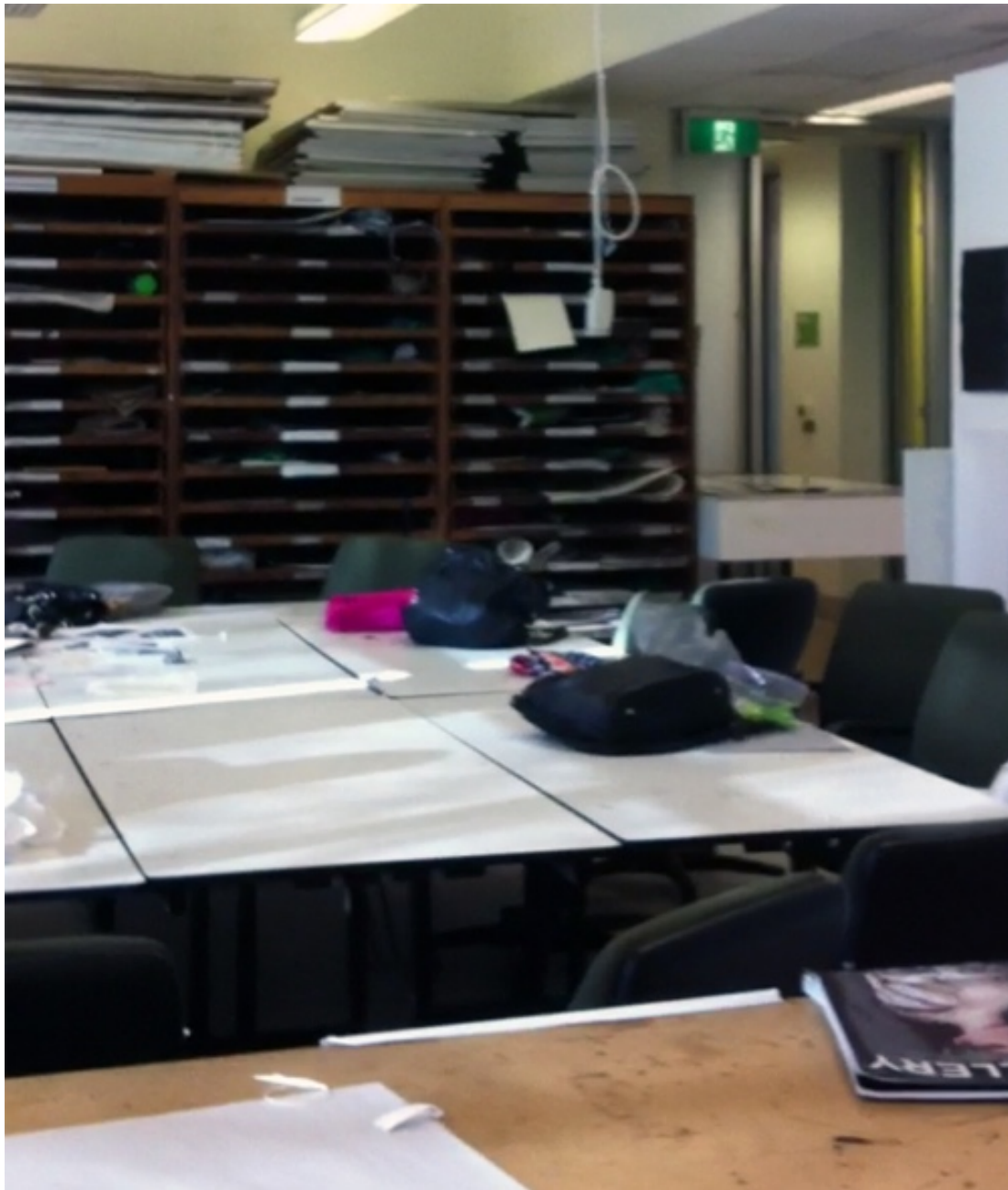


Figure 8: University group tutorial/crit and working space, 2012. Researcher photograph.

At Suburban University, the crit was done as the first thing in the morning of a half-day class. It was more informally conducted, students presented work in different ways, sometimes on the large table in the centre of the room where we were all seated around. Wall artwork was presented on temporary wall partitions. The lecturer and other students asked the artist questions, with sometimes the lecturer calling upon other students to answer and also to ask questions. This crit moved to particular sites when artwork was presented in other spaces of the university. This class was smaller with approximately 12 students enrolled. There was one lecturer present at all these crits. The artist presenting their artwork did not prepare a formal speech but were asked questions by the audience, after a viewing time of the artwork.

In both universities, the artists presented a range of work including sculpture, printmaking, drawing, collage and video for critique. Some of the artwork was preparatory; other artwork was finished and later presented in assessment.



Figure 9: University print workshop, 2012. Researcher photograph.

I interviewed two lecturers during the semester period, one from each university, and interviewed 19 students during the semester and then a second interview with ten students,

following their final assessment and during the graduate exhibition. Each interview was recorded and later transcribed by a professional transcriber. I checked all the transcriptions, emailed the transcripts for cross checking and editing by the interviewees, and gained approval to use. The student interviews were held usually a week after the presentation or crit for approximately 30 minutes. This break I thought was important, as it gave students time to review their feedback, the questions asked of them and their responses, and gain further feedback from their lecturers. I asked a series of set question (appendix 3) that I added to, informed by observations of the artist work and presentation or crit. Some questions were about the reactions of their audience, what they had understood the feedback to mean. All the students were asked about their artwork except the first student interview where, I realized after, that this was a missing element from our conversation after the interview.

In the lecturer interviews, I had a set of questions for the lecturers (appendix 4) that I augmented with some questions about the crits that I had seen in each of the universities. These interviews took around an hour and were completed half way through the crit cycles. I asked similar questions in each interview and each interview finished with the question prompts from the lecturer survey. I was interested in the narratives the interviewee discussed and asked for stories to expand their responses and used a conversational manner in linking and asking questions. I asked about how the interviewee experienced their crit, what they thought of the questions asked and the feedback they received. I asked the interviewee to discuss what they thought people roles were in the crit; what was a successful and unsuccessful crit; and to whom they spoke about the crit afterwards. We also discussed what they thought their future practice might be or if they weren't interested in becoming an artist, how practice might fit into their lives or not, where they might show work that they had made, or approach showing their work.

Second interviews were held with eleven students who were interested. All the students showed me work that had progressed or shifted from the earlier artwork. These second conversations centred around the making of the artwork, how this was informed by the feedback they received and how they thought they progressed over time. The interviews were held in artist-student studios, lecturers' work offices and in cafes off campus or close to the artist-students' workplaces. The artist-students selected their own sites for interview.

Prior to the interviews and observations, I developed a mailing list from university websites of art lecturers during April of 2012. In June to August I sent an invitation to each lecturer to an online survey to gauge contemporary learning and teaching practices and approaches to the crit in Australian university contexts. The questions were a mix of multiple choice and open-ended answers (appendix 5). The data was then sorted and analysed using SPSS, and the open-ended responses to questions coded via themes in NVivo. The online survey was done to gather a broader range of experiences and perceptions of the crit in the Australian context. I wanted to find out how the crit was used, how widely it was used and how this use was considered in lecturers teaching practices.

The survey was conducted in May 2012 to January 2013. This survey was sent to approximately 325 lecturers via email addresses found on university websites, meeting criteria of teaching into the visual, fine, and/or art studio practice. I also requested the survey to be passed on to other academic staff that might fit the criteria in the hope of gaining more sessional lecturers. I also advertised in a monthly national art magazine which at the time had a relatively high circulation rate. The survey received 44 usable responses which is an approximate rate of 13.5%. Demographically, twenty-one women and nineteen men responded with four people not responding to this gender question. The age of respondents ranged with seven respondents under 40, 18 respondents in the 40-49 group, and 18 over 50. Mostly, the respondents are ongoing academic staff members (31, 70%), with six in fixed term employment (13.6%) and five as sessional academics (11.4%). Respondents were mainly employed at metropolitan universities (32, 72.7%) compared to regional universities at (10, 22.7%). There were more art lecturers 26 (59.1%) without a teaching qualification (ranging from a Certificate IV to Master in Education) to having a teaching qualification 18 (40.9%). Some of the respondents have had many years of teaching experience, with only 5 being in their first five years of teaching and 12 in their first 10 years of teaching.

Almost a third of the lecturer respondent group teach into all years of the curriculum, with most others teaching into second year and above. The lecturer respondents estimated the age range of students that they were teaching in their current semester were mostly equal numbers of school leavers, younger students (20-24 years) and mature aged (25+) students. They thought their class to be mainly women with only a quarter saying they had approximately equal gender balance. Their students came from a wide range of disciplines in the fine arts including:

Drawing | Gold and silver smithing | Installation | Painting | Photography |
 Printmaking | Sculpture | Sound | Video | and respondents included as other areas:
 Digital design | Performance craft | Artist's books and publications | Work using text
 very frequently | Digital art and design | Exhibition design and public artworks |
 Enamelling

The crit was used by the art lecturers used most frequently and very frequently (%/%): as formative assessment (36%/45%), as Final semester grading (23%/ 52%), as desk crits (23%/52%) and as a group tutorial or review (41%/36%) with half or more half of the respondents using these forms of crits (see appendix 6 for full descriptions of kinds of crit experiences). The art lecturers overwhelming agreed that they used crits, group tutorials or group reviews in their teaching practice in the university studio with 39 (89%) in agreement with two lecturers not using them and three lecturers not responding to this question.

In the survey, I asked the art lecturers how often they exhibited artwork. Artwork indicates their artistic practice activity traditionally measured through exhibitions. This question was interesting to analyse with the notion of research collection in the Australian context and the notion of active researchers in the academy. Artwork is positioned as 'non-traditional' types of research (Australian Government, 2015, p. 32). This positioning includes "Original Creative Works, Live Performance of Creative Works, Recorded/Rendered Creative Works, Curated or Produced Substantial Public Exhibitions and Events; and Research Reports for an External Body" (ERA, 2015, p. 32). There was no relationship in the responses between the location of the employment in a metropolitan or regional area and art lecturers' activities as an exhibiting artist. Comparing employment types ongoing academics are most likely to exhibit in curated exhibitions: Ongoing academic (M = 3.69, SD = 1.00); Fixed contract academic (M = 3.33, SD = 1.03); Sessional academic (M = 2.40, SD = .89) with other significant relationships in a number the forms of exhibition; including commercial galleries, artist run spaces, peer-reviewed exhibition, and institutional spaces. There is a requirement in Excellence in Research for Australia (ERA) collection that the artwork is exhibited publicly (Australian Government, 2015 p. 32). To be recognised, "a statement identifying the research component of the output" (Australian Government, 2015 p. 45) must be made. I asked this question to gauge the level of practitioner/academic creative output as a way of thinking through how they positioned themselves within the art world and academia as an active researcher.

The discussion in the crit was also an area of interest in the online survey. I used several terms from the literature of the crit. Crit was a term not commonly used for some, as it was too closely associated with critique. I also used terms such as critical thinking, critique and feedback without definition. These prompts also included discussion of conceptual basis, how the artwork responds to the brief, intention of the artist. There was a series of prompts about their lecturer judgement, a finished work, works being successful or not and a number of prompts about artworlds. I did not use the term creativity (McPherson, 2015). In this data there are leads to think about judgement, who is contributing to this discussion and the discussions use. Over 70% of lecturers responded frequently and very frequently to the questions do you discuss: what the artwork is about conceptually; how the artwork responds to the artist intentions; why the work is successful/unsuccessful and; how the artwork is made. Over 60% of lecturers responded frequently and very frequently to the questions do you discuss: how the artwork responds to the project brief; if the work is resolved and; students peer's interpretations of the artwork. Lecturers responded to the question: how the work fits into the art discipline; almost equally to equally to occasionally, frequently and very frequently. In the question If the work is well made; lecturers responded frequently (40%) and then equally to occasionally and very frequently. In response to the questions about the discussion of the personal meaning of the artwork is for the artist, lecturers responded equally to occasionally, frequently and very frequently and; how the artwork might fit into the art industry lecturers responded almost equally to equally to occasionally, as frequently and very frequently.

From these questions, it seems that the crit discussions cover most commonly, conceptual themes, artists intentions, making processes and judgements about successful or not. These responses indicate that discussions about the wider art world and industry are less likely. The responses position the role of the crit firmly into a space where problematizing its role in artists becoming is a possibility, and open to thinking otherwise.

Issues when gathering data

During the interviews, I took photographs of the artwork with the artist-student's consent. This form of data gathering was to add to the ways I could describe the types of making (and unmaking and remaking) and concerns students were dealing with in the artwork. This also was informed by the process of getting ethical permission and consent to

use photographs of the artwork within this study. Most artists interviewed agreed to this and gave permission to take photographs. I found taking photographs was quite intrusive in the conversations, and changed how I was taking photographs, leaving this activity gathering to the end of our conversations. I realized I wanted to take photographs to remind myself about the artwork and our conversations, not to document it formally as finalised artwork pieces. The use of images of the artist-students artworks in the thesis makes the artist-students easily identifiable. It is high stakes proposition for the artist-artists involved who may not want these images of their early artworks in the public domain in the future; I decided to remove use the student artwork images from this thesis and use text based descriptions.

The student artwork is still an important aspect of this thesis. The methodological approach of this study is to position the artwork as interruptions to assumptions (Springgay, 2008) rather than comparing qualities or mastery of the artworks. I wanted to think about the artworks as mediators of boundaries, how the artwork positioned the artist, and the artist positioned the artwork and the ways that they worked in the crit. The artwork was also a trigger in the interview conversations about feedback, if the artists had taken up or disregarded feedback and give an opportunity to discuss the thinking processes used in making the artwork. The interviewed artist-lecturers were also asked about the artwork they were making, as a way to see if there were commonalities and differences in the ways they positioned their work and practice.

I interviewed some (11) of the artist-students twice over the data gathering stage; this was to attempt to make visible the process of their thinking and making through the art-making process over time; to see what change or remained the same. How the artist responded to feedback becomes visible in the artwork, their choices and how they positioned themselves in this making became prompts. Differences in the way they responded to critique became visible in their talking about how the artists finalised their work for public display for their final post assessment exhibition. What was exhibited and what was not, and how the artists negotiated the end of year exhibition was sometimes a prompt in conversation to unpack both the feedback and the artwork. How the artists were graded in their artist presentations also was reflected in how they felt about how they were going. Talking about the artwork also prompted discussions about what the artists wanted to do next, how they thought that they would practice or not, who they asked for critique from and further discussions about their agency in the notion of owning the work. These movements in the

conversations reveal ways of thinking about what is made available to the researcher? What are the constraints? What are the affordances, gaps and blanks?

I gathered project briefs that were given to the students related to their project and guidelines for preparing the artist presentations. The official course guides and unit outlines were also garnered for analysis. The university website for each course was also screen-grabbed and collected as description of their graduates and the disposition that they thought the graduate would have in the completion of the course of study. This is where the use of the terms: creative, contemporary, critical and reflective thinking, innovate, experimental, risk-taking were gathered. Reflections of the interviews, coding and analysis are also incorporated into the data set. Photographs of studio spaces were collected throughout the project.

I coded and analysed the gathered interview data manually and using the software platform of NVivo. The survey dataset was analysed in SPSS¹⁵. I worked to thematically code the content of the interviews and the open-ended survey questions. Working with data in this way suggests querying how the relationships between groups and responses, through the themes of ethical self-making, governance, performativity, affect and sensation and learning in movements was a way to identify where to make and unmake relationships students and lecturers had with and in the crit.

The data is positioned as “always, already” (St. Pierre, 2011, p. 469) data products of theory that the researcher needs to unpack from an idea that they are transparent, stable, and independent from theory. Designing the data gathering stage of this study meant considering different ways of making and gathering data. I use traditional qualitative methods such as an online survey and also qualitative data sources such as interviews to see if I could get a multiplicity of data; data that would lead to possibilities. I bring aspects of making, affect and sensation into this data gathering; I asked for descriptions and questions about the artwork my interviewees were making. I thought this was important as I thought through the relationship of the process of making as participation in the research. Recognising the practices I enacted (Law, 2009) as I gathered data was an integral part of the process and informed the way I enacted the analysis.

¹⁵ The SPSS analysis was conducted in consultation with Dr. Bianca Denny.

Descriptive passages of the crits were developed of some of the crits and the artist-student artwork who gave consent to be interviewed. These passages were an attempt to transform the experience of the crit as I felt it. I used my researcher notes to develop questions for each interview and these passages aided my memory as I asked the artist about making the artwork, the changes that happened, the feedback received. Over the data gathering I continued to journal my responses and memories from the interviews I conducted. I use these passages while I was analysing the interview data as a way to gather my thought about the process of making, unmaking and remaking. I use these descriptive passages developed from my researcher notes extensively in chapter four and throughout the thesis.

When developing this approach of writing descriptive texts from memory I call upon Clandinin and Connelly's metaphor of narrative inquiry (2000) - *inward* and *outward*, *backward* and *forward* - as a way of thinking through the dimensions of conditions and constraints. It is "to do research into an experience-is to experience it simultaneously in these four ways and to ask questions pointing each way" (Clandinin & Connelly (2000, p. 50). It is this notion of movement as a way of gauging between *inward* and *outward*, *backward* and *forward*, that I use through this thesis as a way to place myself into this research. I develop the notion of this movement as I progress through the data gathering. The movement becomes layered, though the experiences of the artist-students and artist-lecturer and my own experience of learning and teaching in the space. This notion of movement becomes a part of the research, layering time, the crit experiences past, present and future, space, place and self. The experience of the movement in the crit is used extensively in chapter eight.

In developing this practice of writing and making artworks I am informed by Laurel Richardson's arts based methodological approach in *Skirting a Pleated Text* (2006) where she argues the practical process and theoretical process of writing is a way to,

- (a) reveal epistemological assumptions, (b) discover grounds for questioning received scripts and hegemonic ideals—both those within the academy and those incorporated within ourselves, (c) find ways to change those scripts, (d) connect to others and form community, and (e) nurture our emergent selves. (Richardson, 2006, p. 1)

In using this method of writing and making artworks I am attempting to enter, fold back and crumple a "pleat" (Richardson, 2006, p. 2) to embed this research into the very practices I use within my practices of artmaking. To make, unmake and remake a "partial-story"

(Richardson, 2006 p. 2) of the research I have undertaken. To be present in the research in ways that question boundaries and edges, to question the cultural stories we tell and hear, and embody in the university studio.

In doing this method, I am trying to use this technology in a way that is a making process, rather than one that allows the data to become narrowed or simplified. A coding process that allows the data to be made available, and able to be thought through; to be able to use the coding and analysis with theory. Jackson and Mazzei (2012) suggest that coding data is a way of coding what is known. To code the data is to see what your literature and other studies are telling you. I am coding data to see where this replication occurs in order to question it. To ask, why do I think this? How do I think this, what is it informed by? I enacted a series of coding processes to see where my assumptions are. Where I think the grid lines of structures are, and where the spaces in-between lie.

In this process, I attend to where a “field of reality”, a “field of representation” and a “field of subjectivity” interrelate or not (Jackson & Mazzei, 2012 p. 2). In doing this work with the data, contrasting the art lecturers survey responses and the interviewed artist-students and the artist-lecturers, what stood out was the key incidences in the experience of observing the crit and the conversations I had later. It was the key affective notes I made after the crit; the texts made in the rush of observation. The conversations where the artist-students recognised something happened in the crit that they realised after. The conversations where artist-students identified a small moment that they had to work with: they realised a movement, a shift in what the thought or how they interacted with someone, or remade their artwork. The moments where students discussed not wanting to become artists, not practicing, not fitting in, of being shown a different way to do artwork that compelled them to question how it could be/ would be artwork for them. It was the moments of possibilities, of thinking something else which became the threads that I followed.

Analysing and attending to the data

The following extracts are from my research notes, partial fragments of my responses of interviews with students and lecturers. In thinking about how I am positioning this text, it is how I understand voice situated in a “dense and multilayered treatment of data” (Mazzei & Jackson, 2012, p. 745) and agency within this research space. Voice is always partial, Mazzei

and Jackson argue, “to (over)simplify knowledge claims, [is] something risky when participant “voice” is presented as an expression of experience devoid of context” (Mazzei & Jackson, 2012, p. 745). Privilege and authority are situated in this context and circumstance of the researcher and the researched (Mazzei & Jackson, 2013, p. 262). Context and circumstance are factors challenging the notions of a free voice, or “voices that “speak for themselves” or reduce complicated and conflicting voices to analytical “chunks” (Mazzei & Jackson, 2012, p. 745). Highlighting these factors are my concerns in negotiating a set of in-betweens; between researcher and the notions and conventions of observation and interview and; the conversations with the artist-students and artist-lecturers and what is being constituted as a subject, and its affects in this research; between artwork and audience; what is said, and what is heard between artist-students and artist-lecturers and; artworlds and university studios.

Monique’s crit

The presented work on the wall is a gathered white silk skirt from a wedding dress, pinned flat in a circle, showing the full diameter of the skirt. The circle skirt flattened on the wall has leaves printed on it, marks randomly on the glossy silk. Next to it hangs another white wedding dress skirt, removed from its bodice roughly, and tacked onto the wall. It forms gathers and puffs out as if it was worn on a body. Printed on the folds of the skirt are images of Page 3 women, like miniaturized little vignettes of flesh.

The artist informs us, the audience, they are poisoned dresses. Two different kinds of poison. Made for her daughter.

(Artwork description; researcher notes)

Monique is a matured aged student from City University who returned to study after a vocational diploma pathway; it was her vocational diploma teachers who encouraged her to apply for this particular course. I first met Monique in her first year, I taught her a core printmaking major subject. She came to art school with remarkable drawing skills that translated well into the drawing aspects of printmaking. In the first interview Monique described her work as “found objects, actually dresses found in op shops that I altered and added to. One I printed on and inserted some layers of print.” This added with my passage gives more about the materials used in the artwork, and hints at her interests and possible

readings of the artwork: dress (use of wedding dress) feminism, and about relations. In her descriptions of the forms the dress she relates an interest in installation practice, she manipulates how the dress is pinned to the wall in a “trapezoid shape on the wall with the layers coming out – it’s a multi-layered skirt.” I noted she was not drawing, rather using photographic image transfer and natural found material to dye and mark her work.

Then in the second interview after assessment and the graduate exhibition was hung, when again I asked for a description of the artwork, Monique talks about how she made the work, and how it is presented. Never quite giving a description of the work as such, partially describing the making, the research thinking behind the work, with fragmented talk about the thing she has made.

Yes, for assessment I had four pieces of work. One was a large circular skirt with nature printing on it that I had in the tutorial... And I had the skirt installed on the wall with layers of printing and I had two sleeves that I’d printed with solvent transfer. I also had a box with half a dress printed with layers inserted in it with layered tissue paper.

For the exhibition, Monique showed three of her fabric artworks, three skirts and the sleeves without the box. She discussed her research on stereotypes of women in history and looking at Greek and Roman imagery and archaeological drawings. From this description of her artwork and the changes she made, Monique she describes some of the concepts she was developing with her work. The changes she made in installing the artwork –almost as a remaking the artwork, and the removal of the box. When I asked Monique why she had made the newer artwork, after the first interview where she thought she was almost finished and pleased with her artwork she stated,

I also had another tutorial after that with (another lecturer), which I think was useful as well. Because I think I realised when she said, “Have you got anything else?” that I better come up with something else...

In this “something else” in Monique’s tutorial is a pedagogical call (or demand) and response. Monique responds with more artwork, other’s in the same situation may not. The expectation of the amount of artwork was different for both Monique and the other lecturer. Even in final semester these expectations are still negotiated. Later in the interview Monique discussed going to do further study in a different studio discipline area; she thought this would be useful to stretch her but was concerned that her lecturers would think she was being

unfaithful. Her sense of being a part of the print studio was disrupted, she was second guessing her decision to join a different study area for Honours. This example of movement in the learning, in negotiating the space in-between expectation, assumption and the making and remaking of artwork and the research behind it, and moving discipline studios gives a snapshot of one experience in the fine art studio. In the analysis of the interviews with Monique, I questioned and themed this gathered data.

- Ethical self-making: relationship to practice, choice of the future study in other studio and misgivings about this.
- Governance: an expectation of the lecturer, an artwork and student in relation with governance.
- Affect and sensation: the sensation being told to do more, of not having enough artwork.
- Learning in movement and transit: the future moving discipline area, the shifts in the artwork presentations, leaving parts of the artwork out.
- Performativity: the aspects of “doing” enacting research, the notion of artworld in this artwork, moving discipline studios. (Research themes coding example)

Attending to the data

The crit’s power is in the ways subjectivities, agency and affect operate in the space. It is the boundaries, the brief to the artist presenters and the ways that they interpret this rule, its audience and the response, and how this is understood. I am using Judith Butler and Elizabeth Ellsworth to think about the crit because they prompt thinking about this pedagogical space in different ways. In considering the crit with the notions of governance, an ethical self-making, as performativity, as governance and as affect and sensation, both Butler and Ellsworth are approached and are nuanced in different ways in activating this framework. It makes the boundaries of their work contestable, and thinkable. For Ellsworth, pedagogy is about thinking and not compliance (2005, p. 54). Ellsworth discusses curriculums as grid-like governance structures that map learning as a controlled, measurable progression. Not to comply with this progression, to be in the spaces between the lines, is to think. What Butler makes me attend to is the boundaries of the rules, the boundaries of governances in the crit. What is allowable in this space? What Ellsworth makes me attend to

is the space in-between the lines. In this study of the crit this means, for example, how I attend to the people, the artwork, what I am observing and the interviewing.

In this politics of truth agency may mean a doing enacted in movement, in the making and unmaking of subjectivities, in the gaps, and/or in the ongoing production of culture. It is a relation with others, not in connection or combination in one understanding, but is about returning of yet another difference, yet another emergence or another meaning (Ellsworth, 1997, p. 139). In this space, Butler argues, after Foucault and Hegel, meaning in this politics of truth, is recognition of the action in a constituted condition in a social world that is never chosen (Butler, 2004b). The choice of recognition may or may not be an instance of agency.

In a critique of positivism, Butler aligns Foucault's argument of rationalism, techne and technicalization, and the critique of the relationships between rationalism and power. Butler argues it is difficult for social actors and critics within the order of their world to discern the constraints that the "ordering takes place" (Butler, 2004b, p. 315). Butler asks, "What, given the contemporary order of being, can I be?". In asking this question in a situation where power and rationalisation does not show how it operates to its social actors, nor Butler argues how the effects of power and rationalisation become subjectivation and pervasive.

Power sets the limits to what a subject can "be," beyond which it no longer "is," or it dwells in a domain of suspended ontology. But power seeks to constrain the subject through the force of coercion, and the resistance to coercion consists in the stylization of the self at the limits of established being. (Butler, 2004b, p. 316)

The investigation of the relationship between the force of coercion and knowledge is a task of critique. The task becomes the examination of where the relationship between power and rationalisation is exposed to the limits of knowledge. The task becomes risky in the nexus of power-knowledge as the task challenges security of the rules and validation of the ontology in question. This task of critique is imperative to find the "acceptability of a system" in its coercive state and the breaking points of emergence where power and knowledge is discernible. The task is a tracking activity where it is necessary to identify where knowledge and power "fails to constitute the intelligibility for which it stands" (Butler, 2004, p. 316). The practice of critique becomes methodological where I examine the

“acceptability” of the crits as a system of power-knowledge nexus in studio pedagogies. It is where I track the emergence of discernible power and knowledge and these become the breaking points of difference where subject and subjectivities become risk, and the coercion becomes intelligible to the subject and pervasive.

In this attending to the crit, I also ask myself: how do I methodologically sense sensation and affect? In some crits, this shift or move of mood or sensation is in my observation notes. They become temporally guided by time; my text gets shorter; scattling notations and lines that are showing the conversation ebbs and flow in-between. The little aural moments in the crit, a sharp intake of breath, a stammering halting question. A sexualised statement about an artwork is responded with an incredulous facial reaction by the artist, peers looking intently at the speaker, and then the sightlines between the peers checking in, checking each other, checking the artist, and a response given politely from the artist. A reiteration of the artist’s interpretative meaning by a student peer. The sensation of how is this happening, then it shifting to a response, a relief, a shock, a surprise. The little murmurs after the crit addressing the artist, celebrating, or ignoring what just happened and talking about getting a coffee or missing breakfast. The everyday, the today, the relations, the artworks and the sensation are temporally linked in the experience of the crit.

Moving to thinking-feeling

In an encounter with the learning self, Ellsworth describes an experience of ‘knowledge in the making’ as the embodied sensation of the lived experience of making sense of ourselves in the making, as a “*thinking-feeling*” (2005, p. 1). It is a way to attend to pedagogy as ‘knowledge in the making’ rather than a thing already made. This attending to is a way to think through pedagogy as, “the impetus behind the particular movements, sensations, and affects of bodies/mind/brains in the midst of learning” (Ellsworth, 2005, p. 1), as “being radically in relation to one’s self, to others and to the world” (Ellsworth, 2005, p. 1). It is in this relation the crit acts as an encounter with oneself, to others and to the world as a *thinking-feeling* that in turn becomes an impetus, to movement, sensations and affects.

Ellsworth approaches pedagogy as a design question that is unsettled and unsettling (2005, p. 55). If learning and knowledge are always in the making, it unsettles relations with the future of what one must learn in particular ways and things. It is in this questioning and

this unpredictable-ness that the question of ethics creates a possibility of an ethics of responsibility in the relation between the learning self and pedagogy. Ellsworth questions pedagogies of learning spaces by artists, designers and architects that create a possibility of an ethics of responsibility in the relation between the learning self and pedagogy. It is a *thinking-feeling* through the possibility of “responsibility as an indeterminate, interminable labour of response” (2005, p. 112). Ellsworth argues pedagogy becomes a way of knowing and understanding a world by acting in it; responding by making something of this knowledge and learning; and responding to the what our actions make, unmake and remake through encountering our *thinking-feeling* and our worlds.

Ellsworth asks, “Who does the pedagogy of this museum think I am?” (Ellsworth, 2005 p. 113) and in doing so she attends to the pedagogical address as a scene of address that is staged as reasonability, not as “a victim, perpetrator, bystander, rescuer, or liberator” (Ellsworth, 2005 p. 113) but as a responder to a pedagogy that refuses to teach. In an “interminable labour of response”, pedagogies that refuse to teach or suggest how to respond become in turn a continual response in an ongoing predicament, it becomes a pedagogy that refuses ‘release’ with no final answer (Ellsworth, 2005, p. 122). In Ellsworth’s example of the Ringelblum milk can in the US Holocaust Memorial Museum, she describes her experience of the mode of address of the pedagogy of the museum, and its pedagogical pivot place, through the encounter of the milk can as one of impasse. Her learning self does not leave the museum’s pedagogical address or the experience of the address, there is no responsible “answer” to the Holocaust for Ellsworth to learn. Rather the museum’s mode of address is to garner a response always in making and with no end. In this way, the mode of address problematise the learning myths of responsibility is learnable, the Holocaust is teachable, that the museum knows what it teaches, and pedagogy knows what is learnt. Rather the experience of the milk can for Ellsworth becomes an encounter, as any matter, experience, other could become, of thinking-feeling embodied in endless response.

The space I look at is how the crit may operate where the practice of critique is a self-making transformation but also where and how ‘...voice, truth and meaning’ (Jackson & Mazzei, 2012, p. 4) is questioning, problematising, and made not so sure. As a result of making this space problematic, the methodology of this study and what emerges is a gathering and making data and knowledge in multiple ways. It is also possible to make a link between this chapter, and the methodology of the study and the practice of critique, in how

the self-making of a researcher's reflexivity is reflective in the methodological standpoints and gathering of data that is 'always already' (St Pierre, 2011). It is the analysis of the data where preconceived notions of the interview and field notes being made in to fixed, visible texts become undone. St Pierre argues, "words are always thinkable, sayable, and writeable (in interviews and field notes) only within particular grids of intelligibility, usually dominant, normalised discursive formations" (St Pierre, 2011, p. 621). These gathered texts from interviews, field notes and analysis are products of theory.

I work with the theoretical positioning of the crit and data to investigate the research questions, and how I gathered the data. I also detail the multiple methods of the gathering of data. In making the pedagogical space of the crit visible I consider the possibilities of becoming an artist in the university studio through exploring visualisations where theory has been conceptualised as visual metaphors. Developing further the argument established in the literature review, I consider the cultures of the university art studio space of the crit as a space where a self 'making' takes place through the notion of becoming and being. This positioning locates theorists, Judith Butler (2004b; 2011) and Elisabeth Ellsworth (1997; 2005) in the examination the affordances and constraints of the crit in relation to affect and agency. I discuss how this positioning relates and responds to the methods used in my study and to the analysis to be developed further in the discussion chapters.

Mixing and layering methodologies

When anyone asks me what I do, I say I am an artist who also works as a researcher. I always say I am an artist first however I am neither just artist or researcher, rather these subjectivities orient me and my privileges to particular types of experiences of learning and knowledges, as the subjectivities of being a lecturer, being white, a woman or sexuality do. I have privileged the experience of looking and seeing and the affects and sensation of looking and seeing in this study. I look at things, and am affected by and through seeing, and I find ways of interpreting and representing these experiences through making, I have privileged the experience of looking and seeing in the analysis working with data and theory in the use of visuals in concepts of the in-between space, of grids, of curriculums and boundaries, in relations, and meshworks (Ingold, 2010), of lines in space and time (Massey, 1994), and of recognition in this study. It is the affect and sensation of these visualising elements is a way of enacting a researcher's agency in this study. These are communication capacities that I

have honed into the making of images and objects that are in response to an a/effect of an experience of the self, place and space, and in the experience of the making in its iterations. It is a practice that informs this research, as this research is an iterative doing with making of knowledges about experiences of becoming an artist in the crit.

Before and during the period of time of my candidature, I continued to practice working in the studio in a large co-operative artist-run studio. I post images of studio process and my work in process to Twitter, Instagram and occasionally to Facebook. This is a practice is a way to record studio work. It is also positions me as a practising artist. Showing work in progress is about the notion of practice; how we practice as artists and understand this as a practice. It was also a way to show this practice publicly as I was interviewing artists because of the affordances it shows: I am an artist; I am practicing as an artist; I am in a community of artists. Through attending to the subjectivities of being an artist, I am investigating at how these ‘fictions’, myths and stereotypes of artistic identity, become a part of the everyday roles that lecturers and students perform in the university studio performing in a crit. It has been a way to think about Bain’s work (2005) of how artists develop and maintain artistic identity; how artists make connections in and with the world; and how we communicate our practices outside the academy, our studios, and exhibitions. I am thinking about these ‘fictions’, myths and stereotypes to consider voice, truth, and meaning (Jackson & Mazzei, 2013) in the multiple sources of data I have gathered.

The assumption of a truth, of making meaning of this experience, in describing the making of this artwork, that is reflected in this voice is not clear cut (Mazzei & Jackson, 2009, p. 4). In working with the data, I have gathered, I engage with the it in ways that allows a transgressive voice or affect, and the experiences of learning as noncompliance and knowledge as in the making (Ellsworth, 2005). Transgressive as a geological term means a stratum that is an “uncomfortable” overlapping (in marine environments) or an over passing of social, or moral boundaries (Macquarie Dictionary Publishers, 2017). My data analysis attends to where boundaries occur, and where an uncomfortable overlapping becomes apparent. Jackson and Mazzei (2012) argue working with the data in traditional qualitative ways such as recording interviews, transcribing them, coding and cataloguing them becomes an iterative process wherein the doing of these activities make visible how this process is closing it down the data, reiterating what we already know. In working with making, unmaking and remaking artworks, I am not making data, or making something into data. I am

doing this making of artwork in order to unmake and remake knowledge in a way to see where territory and privilege is connected and claimed (Jackson & Mazzei, 2012, p. 2).

Susan Finley describes art research as a process that is a “border crossing dynamic” standing in neither art or social science, “located in the spaces formed by emotionality, intellect and identity” (Finley, 2005, p. 68). In other ways of doing research with art research methodologies, such as a/r/tography, artwork operates as interruptions to assumptions, (Springgay, 2008) to question positioning and subjectivities. Visual data, such as participant and researcher artworks, are viewed as embodied material interrogations, rather than static objects for classification and interpretation (Springgay, 2004, p. 48). The considerations of the researcher and positioning of the artists such as in visual research approaches described by Thomson and Hall (2008) to consider the ways of talking with and as artists; the positioning of the researcher and co researchers, and position the artist-lecturers and artist-students as makers, and as artists. In research by practice approaches (practice-based, practice led), it is how the artworks make and remake knowledge that becomes generative. How the relational context of crit with artists, students and lecturers working with artwork, critique and performativity, to make, unmake and remake and describe the culture of the studio, and the experience of learning and teaching in the crit in ways that are both “pleasant and discomfiting surprises” (Jackson & Mazzei, 2013, p. 263) for the already known.

And finally in this text, I use artwork as a reprise. The artwork has for me become a way to think through the becoming as a researcher. The images of objects I have made over the course of writing this thesis have become tools or devices, to measure affect and as call for response. I position the artwork as a way to respond to becoming a researcher; an artist-researcher in context in a relation with this thesis and the interminable labour of response, becoming a researcher.

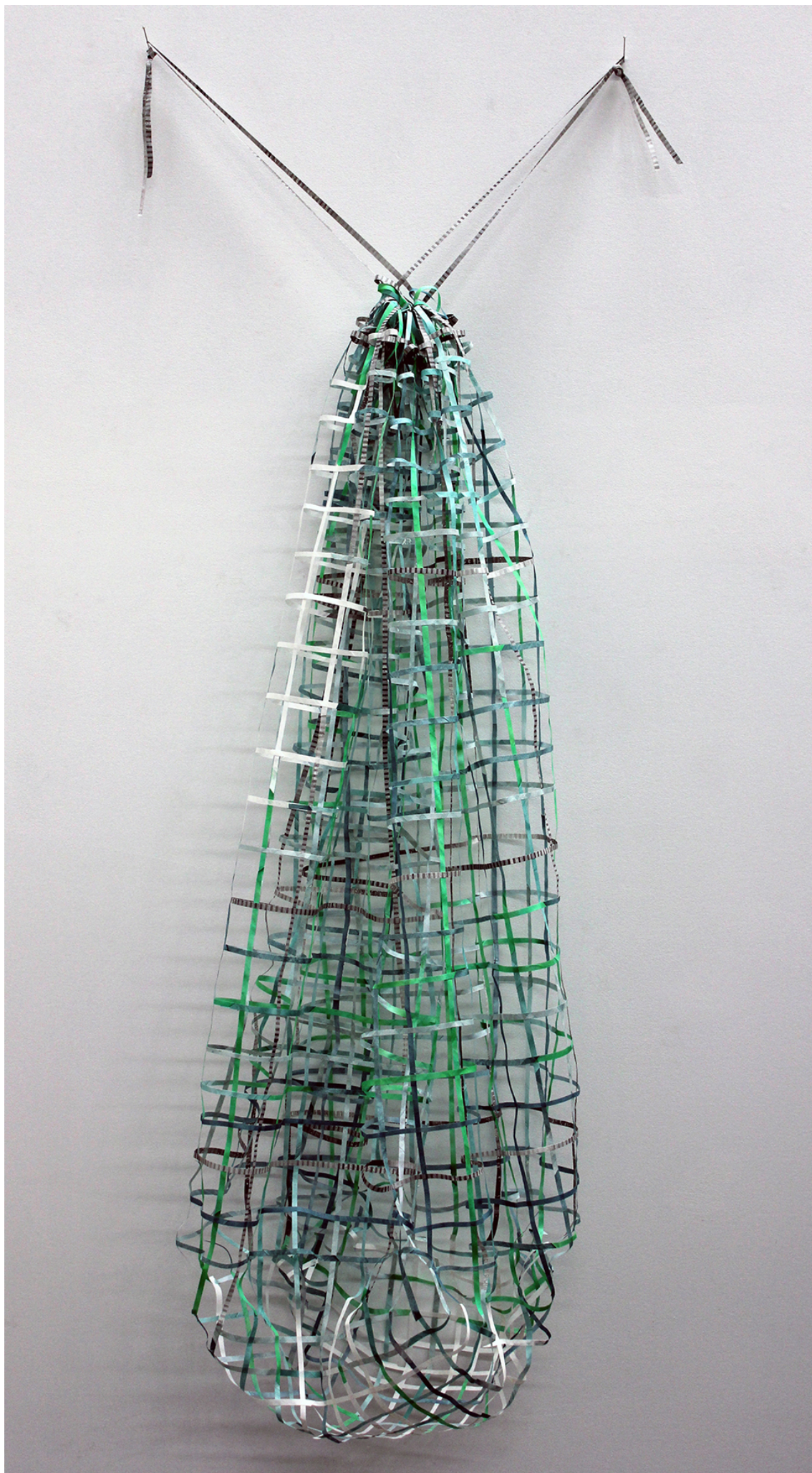


Figure 10: Reprise 2. (Researcher artwork)

Megan McPherson

Net, with a visible mend.

2014

Relief printed rice paper, pigment inks, archival glues.

140 x 80cm.

Finalist, Burnie Print Prize 2015.

Artist statement:

Net, with a visible mend is concerned with observations of place and affect, measuring and recording. It is about making, remaking, and mending. This notion of making, remaking and mending is informed by Japanese boro processes, everyday utilitarian textiles that are repaired repeatedly and visibly that show both wear, and care.

This artwork is about the activity of doing research; experiments, observations, measuring, interventions, and analysis - actions of research that are documented with artworks and the production of many words.

These are nets to catch words. Paper nets to absorb language, research, memory, and affect of the things I have seen, heard, felt and thought through. They record action, the action of making. In catching words, the net is my tool for an iterative action that smudges between art making and writing.

Chapter four: Between selves and borders: the crit's in-betweens

In this chapter, I am analyzing and discussing a crit with Linette, an artist-student at the City University. After her crit, I interviewed Linette twice over a two-month period, and we discussed her art making about a family relationship. It was a shift in Linette's thinking about ethics, in telling others' stories, and affect that becomes what Ellsworth describes as an "interminable labour of response" (2005, p. 112) for both artist-student and researcher. In unmaking her artwork, Linette remakes in response an encounter. This response is a shift in what she (both the artist and the researcher) saw was the way to discuss relations and self-making through the response (the artwork) she made. I then move to the discussion about becoming a peer with Linette's artist-lecturer, Tim. I do this to suggest how the crit sets a boundary and becomes boundary finding. In this boundary it is the subjectivities of the contemporary artist that become an indicator of who gets to be a subject here. In sections of this chapter I use a process of making, unmaking, and re-making texts; journaling as a narrative inquiry (Clandinin & Connelly, 2005). It is in the action of journaling I notice the shifts-movements of how I understand how the crit generates and produces action. The in-between of the crit holds this shift-movement within and outside the encounter. These shifts-movements become for me a way to attend to learning selves, ethics and becoming an artist in the in-between space of the crit.

In the next section I introduce Linette's crit and my response to her crit. Linette's crit is an important moment in my crit observations. The crit becomes a part of a longitudinal moment where the ethics of making artwork meets with selves in the making. I discuss Butler's notion from the practice of critique of a producing a self-making and in turn how the practice of critique can be read through changes Linette's response in her artwork and in my response to her crit and our discussions.

Saying too much in the crit

While observing crits for this study at City University in late semester 2, 2012, between five and six third year students would present work for feedback at a time. Each student taking a turn to present their work to the 'audience' sat in front of the artwork. Students installed their artwork in the crit room as if it were a 'white box' gallery space. This contextualisation of the crit is in line with Stephen Henry Madoff's description of an art

school as a “somewhere between philosophy, research, manual training, technological training, and marketing” (Madoff, 2010, p x). Students were expected to “talk with and to” the artwork (Tim, artist-lecturer, City University), describing for the audience what research informed the artwork, how they made it, and give examples of exemplar artists, theories and influences. In this activity of a “talking with and to” presentation, the crit becomes a space for inquiry when I consider the artist-student said too much.

Linette is in her twenties, and she had transferred into the second year of the degree from an interstate art school, in the hope that it would be easier to get into the City University’s Honours year. In her crit, Linette presented an image of figures with a large red cross scored across them. The cross is a traditional mark in printmaking that denotes the end of a plate’s usage or life in making editioned prints,

As I read the notes I made in Linette’s crit, I remember, thinking-feeling, you’re saying too much. It doesn’t reveal the relationships between you and the others, the figures are not identifiable as you and your family; it’s what you’re saying aloud that becomes the matter. [journal entry]

In my response, in the boundary between what the artwork is about, and what Linette talks about in relation to her family, an in-between becomes identifiable, and the mode of address is recognisable. It is a moment in which dialogue and artwork combined, constituted subjects and acted, and action (Youdell, 2006). It is a moment where selves in the making respond with self-making. It is a moment situated in the ethics of making artwork or research about others and how to position the self within this research. I worry that she is saying too much, that she is overstepping “the juncture where social norms intersect with ethical demands” (Butler, 2004b p. 320).

Butler argues that both social norms and ethical demands are produced in the reflexive self in formation, and “in the context of a self-making which is never fully self-inaugurated” (Butler, 2004b, p. 320). Butler discusses this “indistinguishability” of a line as a reflexivity of the self, producing a self-making; a boundary where an in-between relies on the identities that constitute it facilitate its transformation by blurring and smudging (Grosz 2001; Ellsworth 2005). It is this in-between where my reflexivity and judgement become aware of my learning self as a researcher, self-making in a reflexive context of artmaking that is blurred; an in-between judgement and experience of the crit. This blurring is the crit asking

what sort of artist do you want to become? Who are you speaking for? Who does your work speak for? What is it's a/effect?

This is what I questioned as I read the literature on the crit (Belluigi, 2015, 2009; Blair, 2006; Schön, 1985) I wanted to know what moves - how the thinking and the artwork moves in response. How do I move in response to the crit? What is the crit generating? In Blair's research, she discussed the impact of the crit as affecting the quality of learning and by their perception of self (2006). I wanted to think through how the crit generates more, in excess of the quality of learning and artist-students' perception of themselves to consider where they move their learning, move their art making, change their ways of working and their intent in what they are emphasising in their work. I wanted to think through how I moved through the crit, what I kept and disregarded. To do this work I began to journal my responses to the crits and interviews with the artist-students and artist-lecturers.

Self-making in the crit

In Butler's use of the Foucauldian term self-making she explores the paradox of self-making and subjectivation, as becoming an ethical subject that is contextualised by norms already in place in an ethical practice.

The self delimits itself, and decides on the material for its self-making, but the delimitation that the self performs takes place through norms which are, indisputably, already in place. (Butler, 2004b, p. 321)

Becoming an ethical subject, as a virtue in Foucauldian terms, risks a self forming in disobedience to the norms in place; there is the possibility for distortion as a malformation of the subject. In this virtue, the subject becomes formed in desubjectification in a way to question and query, to ask again, to respond again to Foucault's questions:

who will be a subject here, and what will count as a life, a moment of ethical questioning which requires that we break the habits of judgement in favour of a riskier practice that seeks to yield artistry from constraint. (Butler, 2004b, p. 321)

In thinking through the crit, and how Ellsworth and Butler frame a learning self or an ethical self-making, I am positioning the crit as an in-between. This in-between calls for a response and challenges the categories of what it is to become an artist and in the transitions of the self, the terms and relations as the possibilities and reconstitutions of becoming an artist in different terms (Grosz, 2001). Grosz describes the in-between "formed by juxtapositions and

experiments, formed by realignments or new arrangements threatens to open up as new, to facilitate transformations in the identities that constitute it.” (Grosz, 2001, p 94)

Making, unmaking, and re-making has to do with actions and doings in and with mutual involvements and uncertainty. I use the terms made, unmade and remade as a way of recalling subjectivities to think differently about the crit and its role within the university art school. When I suggest that in making, unmaking, and re-making in response to the crit, the action becomes the possibility of an uncertain, unending labour of response suggested by Ellsworth’s thinking-feeling embodiment (2005). In attending to this response, I am thinking-feeling through what constitutes a role of the crit, the affective-ness of the crit and multiple in-betweens of the crit as a way of thinking about how a learning self is in the making throughout this practice.

The process of this term, making, unmaking and remaking posits again, Deborah Youdell’s reading of Butler (2006) as a performative politics where discourses (textual, verbal, aural, visual, bodied, affective) made or rendered unintelligible. The discourses take on new meanings and situations, “as performative subjects engage a deconstructive politics that intervenes and unsettles hegemonic meanings” (Youdell, 2006, p. 512). It enables responses in ways that are both unsure, experimental and uncertain. The discourse enables responses in ways that are multiple and as a response that continues, this making, unmaking and remaking becomes a space of uncertainty and possibility. This is a thread of performativity and subjectivity that I follow throughout this thesis and visit again in chapter six to intervene and unsettle the notion of becoming an artist in the university studio.

Moving through boundaries of knowing

In this next section I work with Clandinin and Connelly’s metaphor of narrative inquiry as a way to think “*inward and outward, backward and forward*” (2000, p. 50) through the dimensions of conditions and constraints of the crit. In doing so, this movement becomes layered though the experiences of the artist-students and artist-lecturer and my own experience of learning and teaching in the space. This notion of movement becomes a part of the research, layering time, the crit experiences past, present and future, space, place and self¹⁶.

¹⁶ The experience of movement in the crit is further explored and used extensively in chapter eight.

In my observation notes the almost illegible speed written notes read, ethical crossroads, underlined. Bloodlines. Public/private clash. Modern confessional. Dialogue with mother. So fast in the writing, I can no longer discern my reaction, my thinking about the work, my questions, your words, or the audience's questions, or feedback. My notes are my noticing my discomfort. The crit in this instance became multiplied. I wanted to ask why are you telling us this? Rethink what are you doing here. Revealing more and more. A question from your peer asked about this stance of othering someone. Your answer seemed hesitant. A non-response. Then people asked about the scale of the artwork, how big it was to be, and why it was small. The soft questions. [journal entry]

It was these small learning movement-shifts where the “indistinguishability” of the movement become micro-contestations. These micro-contestations suggest the possibilities of transformations. As the crit involves and contextualises relations it becomes the site of questioning identity as an artist, as an educator, a student or a researcher and how these are negotiated in this encounter.

In Laurel Richardson's *Skirting a Pleated Text*, (2006) she writes how projects, purposively left aside can “remain as traces in that which I do” (p .10), and in a similar way, the crit also remains as traces. Mainly students talk of being nervous, or being unprepared, sometimes about the reactions of their peers and lecturers as an unknown thing or the reactions from their lecturers and peers becoming unstable or un-hearable. In the field of studio pedagogy, I suggest my analysis makes available the notion that the crit is no longer shut down into a simplified argument about power and force. The crit goes further than witnessing an observed lecturer's behaviour as “performance art” (Percy, 2003, p. 151), or “because of your prior experience, [the crit] fills you with anxiety or lack of confidence” (Blair, Blythman & Orr, n.d, p. 4) or a “predetermined conflict” (Buster & Crawford, 2010, p. ix) disregarding or minimalizing how power and force work. Rather the crit becomes a hinge to consider and ask how does the crit generate action through compliance or refusal and the in-betweens of these states compelling thinking and response. In doing so I want to make useful and extend findings such as being nervous, or being unprepared or the feedback becoming unstable, or un-hearable to show that the experience that does not know and does not stop at a simple diagnostic, or a simple fix but becomes productive in ways that we cannot know.

Taking a sociological writing practice (Richardson, 2006) to the experience of the crit, I am taking a way “more congruent with poststructural understandings of how knowledge is contextually situated, local, and partial” (Richardson, 2006, p. 2). The analysis produces and attends to the differences that mark the crit as a learning experience and pedagogy that does not know what it teaches (Ellsworth, 2005). In the analysis of the multiple data in this chapter, I am attending to what I suggest is as a self-making, and the crit as an occasion in the making, unmaking and remaking of an ethical self that becomes a boundary.

Next, I follow the conversation with Linette over time, I attend to how she moves and shifts her thinking, and how my thinking also shifts. The value of this analysis is in the attending to how it makes the experience of the crit always present, iterating, vibrating through each move and shift.

The crit as boundary finding

In our first interview Linette speculated on what her family would feel like seeing this artwork. What right did she have to make this artwork? Her ‘norms’ as a contemporary artist—to make artwork about challenging subjects, to be critical—these norms were tested in the work she had shown in her crit. Then after her crit, Linette remade the work for a wider public audience for her final year exhibition.

In the second interview, the artwork was displayed in the graduate exhibition and the image of that other person had been removed. Many more family images had been added to be illuminated through an old projector. Slipping through its full 80 slide carrousel, clicking and shunting at every movement, the images slipped, shifting into each other.

The artwork had shifted and changed into something else. You spoke about the other artwork as an ethical dilemma, of speaking for others, of conversations with your mother and of her stories, and letting your mother decide what you could say, and what you could make. For me, the artwork spoke of the tools of its making; the projector and the romance of the old photographic slide technology, the slipping of images and the clacking that went with the movement shudders. The images became

different, appearing and then disappearing, demanding the watcher to wait, to watch, as the images shift through time, space and relations unknown but you thought spoke to the viewer about relations in families. [journal entry]

Linette's crit is one of boundary-finding. In presenting her artwork and discussing it, what became visible was a precept of the politics of representation and the other. The politics of representation inform how power operates in practices of signification that renders difference and otherness such as gender, race, class, sexuality and disability (Hall, 1997) and by which meaning making is produced. As Griselda Pollock argues in the use of documentary photography, it is a practice of a realist mode of representation that normally suggests positions a voyeurism and dominance as an "appearance of truth revealed" (Pollock, 2003, p. 238). Pollock suggests it is how the disparities between image, caption, and text do not add up that that question such readings. Linette's artwork is a reimaging of a seemingly normal documentary family snapshot and as such uses the devices of memory and truth to make meaning. Linette's positioning of an another person in her presentation that had become problematic in her artmaking. It changed her position from what she thought ethical in the way she used family images, to one which she questioned what rights she had in using traumatic family stories from the past. Her crit was challenging her familial relations in a way she had not thought through in the first artwork but in the storytelling she did in the crit.

In this extended moment, a learning and an unlearning, simultaneously exposing rules and other responses and other ways to respond. Butler argues such an 'unlearning', would have to make room for an alternative agency, a creative deployment of power, and so a way of entering the matrix of rules that allows for an exposure of their porousness and malleability, their incompleteness, and their transformability. There are, after all, other things to do with rules than simply conforming to them. They can be displayed. They can be recrafted. (Butler, 2006, p. 533)

It is these constitutive boundaries and affective spaces, Ellsworth argues, that "locate pedagogy at and as a pivot point" (2005, p. 48). Ellsworth describes curricula acting as a grid, and in the space in-between the lines is where she considers critical thinking happens and becomes respond-able and a response. It extends to the ways Linette worked within the pedagogy and norms of the studio were "able to create a space where the self between that reforms both the self and the other, the self and its lived relations with others" (Ellsworth, 2005, p. 48). This shifts the experience of the crit and becomes about how the crit is

generative in a self-making. The crit becomes about the multiple in-betweens produced and who will be a subject here.

Thinking-feeling with the crit

Ellsworth describes the embodied sensation of a self in the making, unlearning, and experiencing learning as a “*thinking-feeling*” (Ellsworth, 2005, p. 1). I think this notion of a thinking-feeling of a self experiencing learning and unlearning echoes a possibility of a self-making. As a *thinking-feeling* that in turn becomes an impetus, to movement, sensations and affects, pedagogy becomes a part of an in-between of human and others and their worlds in the crit. In the multiple in-betweens in Linette’s crit are in the ways her artwork garnered feedback and how she took on the feedback, how the artwork changes and how Linette made those changes. Who was willing to ask about positioning of relationships in the artwork? What was divulged in the artist’s presentation? In shifting to more formalist feedback about the artwork in the crit - what was gained and what was unacknowledged? In her response to the crit, Linette shifted in who she made artwork about and in what she thought the artwork communicated. The role of the crit becomes a way of attending to the shifts made, how the feedback questioned in certain formalist ways and made multiple in-betweens between artist-peers, artist-lecturers and Linette’s family and herself appear.

The new artwork positioned Linette in a different space where she wasn’t dealing in her anger about family relationships, but she described as celebrating female relations in her family. This shift in positioning her work came from discussions with family members; she let her mother decide what images she could work with. In this negotiation and outcome of artwork, Linette thought this artwork was better placed for her final year public graduate exhibition. Linette discussed how the artwork shown in the crit couldn’t be shown or “made public”, as the figures portrayed may see themselves and she hadn’t asked permission to use the images. The crit was a safer space than the end of year show which was public rather than just her peers and lecturers. Her presentation and artwork in the crit enabled a different worlding; the crit was different to the public showing of the artwork, even though the crit was situated in a “gallery like” showing and her presentation was meant to be like an artist’s talk in a gallery. Her relations in the crit protected her in a way they would not in the end of year show. Linette’s notion of what her publics are wove through the relations of the crit into home and family life into the public audience of the end of year show.

In the discussion of the shift in the remaking of her second artwork, Linette described feeling “uncomfortable” in the crit speaking about the people portrayed. She commented on the artwork’s reception from her artist-peer’s question about her positioning of others and othering, and then in comparison, the formalist discussion about the size of the artwork. Linette thought the new remade artwork spoke more about subjectivation, her identification as a ‘feminist artist’ as a possibility of becoming in celebrating female familial power and strength. As a *thinking-feeling* pedagogical moment in the crit, the artwork and presentation, and its reception made a network of force and movement. Linette questioned her positioning of the other, her embodiment of affect in the artwork presentation, and deferred to another in remaking the artwork. In remaking another artwork, it is the differences between the two artworks that become animated. The second work diffused its multiple family images using a slide projector, and Linette thought, spoke more about these familial female relations.

The crit’s role was to place both Linette and me into a limit of thought. In working at the limits in this text, I have interceded through my interview notes, removing Linette’s voice and agency, to think through my *thinking-feeling*, my sociality in the crit and worlding in this way. My *thinking-feeling* wishing Linette not to “say too much in the crit” and othering through her storytelling of a traumatic situation questions how I position myself as a researcher and educator and how I tell this story. The crit in becoming “confessional” (Devas, 2004, p. 39) using her trauma to contextualise the artwork becomes a way of thinking through what the possibilities are in an ethical self-making as a role of the crit. The traumatic force of the first storytelling is ignored, and it is in this secondary artwork, that a resistance to telling a single story becomes evident. The secondary artwork in its use of slide projector makes transitory images, shifting and shift-able, as an endless response to the questions of what is ethical in representing others and how this is contextualised.

In this space, an endless response (Ellsworth, 2005) becomes, and is an impasse. The response is a doing at a found boundary and at a limit. Working on the limit of thought, Britzman (1995) argues is “where thought stops, what it cannot bear to know, what it must shut out to think as it does” (1995, p. 156). This endless response attends to cultural contexts that “make bodies matter; not as sheer positivity, but as social historical relations, forms of citation that signify more than individuals or communities need or want” (Britzman, 1995, p. 156 citing Butler, 1993). The endless response attends to the limit of thought, but where in

the crit, thought stops – where I start to question Linette’s positioning, where she identifies as a feminist artist; what thought cannot be tolerated – how is this othering ethical – how is it feminist; what thought is shut out and silenced. In the crit, it is in this space where the peer questions about Linette’s positioning of the other, my judgment that the artist has said too much, the storytelling of the other, the identities of becoming an artist, a researcher, an educator, a feminist artist, a peer, and a becoming peer, turn into limits of thought, identities and subjectivities that multiple in-betweens becomes evident. The crit starts to make visible what and who will be a subject here, and what will count.

In this way, in thought at the limits, the in-between becomes active as a space for pedagogical thought that acknowledges, challenges and disrupts how the self imagines itself and others in how one knows knowledge (Britzman, 1995). In Linette’s crit it was the divulgence of personal knowings of affect, spoken rather than the artwork itself that had an a/effect. The artwork conducted itself differently, it enacted the storytelling differently, it did not disrupt without Linette’s story telling. Her voice told something different. The crit’s role in this in-between as an encounter where norms of becoming an artist, to make artwork about one’s story, what that means in this particular context, and art worlding, are the pedagogical stakes in consideration.

In the next section I consider Linette’s lecturer Tim positioning of himself as an artist and peer in the crit. In doing so I suggest it is in the ways conversations and relationships are formed and maintained through the contact in the studio and the crit that becomes a visible way for others to consider what becoming an artist entails.

Becoming a peer

Much of the early research on the crit (Blair, 2006, 2007; Webster, 2003, 2006) centres on how students don’t hear or misunderstand feedback. In this section I am exploring the position of the lecturer Tim as an artist and lecturer, his pedagogical relations with students, and his expectations of the roles the crit plays in learning and teaching in the studio.

Linette’s lecturer Tim mentioned in the start of his interview that the thing he thought was interesting in the research I was doing because “that the lecturer or the teacher or the facilitator is being aligned with the student”, further he says:

Because personally the thing that I find most intriguing about my dual profession, because identifying as an artist but also as an educator, is that at the level that I teach at third year— my aim is by the end of third year is to have them talking to me as if I’m a peer. So they’re not trying to – they’re not presenting to me thinking “Oh this might impress Tim”. It’s “what do you think of this? This is what I’m working on at the moment. This is the position I’m taking with this idea and I’m using this medium as my vehicle”. Rather than “if I give this to Tim, he’s going to give me a good mark”, they’ve got an idea of assessment that it’s less about the actual mark and more about the feedback. (Tim, City University, artist-lecturer)

This shifting of his positioning was not verbally negotiated in the crit space, rather Tim thought he did this by his activities and his questioning in the crit and further discussions with students. It is however in the in-between of the impressing and the positioning as an affect, and this becomes an affect that moves. Tim’s approach of becoming a peer may have been understood by some students, and others may not have understood it. For them and possibly for students who understood becoming a peer with Tim, the good mark is a gateway to further study (Josh and Emily, City University), a good mark acknowledges good work (Melanie, City University), and a good mark means that their attempts to make artwork comprehensible are understood (Johanna, Suburban University). For some this unarticulated in-between was not acknowledged, other artist-students claimed this in-between with the ways they acknowledged and responded or not, to feedback (George, City University). For others, the unarticulated in-between is a challenge to how they think they should respond and end up second guessing or taking what they consider a wrong turn (Katlyn, City University).

In Tim’s identifying as an artist and educator, his shift to a peer is an important part of the student’s relationships to him and to their artistic practice with agency. In this move, he positions “the actual mark” and feedback differently to most of the students I interviewed. Students acknowledged their marks as important to them and that the crit was an assessable event. Some students spoke about getting good feedback, and about the possibility to go on to do further study because their marks were “good”. It was not necessarily how they would practice as artists in the future (Lisa, Katlyn and Melanie). These responses tell me about how an in-between is differently perceived, and possible to be multiple at the same time. What I make of these responses in a making self discerning a subtle boundary, where limitations and confinement are confirmed and always reconfirmed for some.

Tim positions of this shift to a peer and the intention of the student artists as a force that moves and shifts. It is how Tim positions how artist-students are justifying their intentions and choices (and possibly not making choices) and their relation to him as an artist and educator that I am attending to in this unarticulated in-between. In this in-between, Tim reproduces a norm of the crit that students can articulate the ideas and justify the medium they are using. In this repetition, the norm of the articulate contemporary artist is again reproduced. This was not necessary what was happening in the crit. In the temporal encounter of the crit, the numbers of students attending each crit fluctuated. Most students presented in the crits however there was one visible absence where a student presented work but did not attend their crit to present. Another assessment process was put into place for this artist-student. Other students may not have presented their artwork in the crit however their absence would have been less noticeable because their absence was not noted so publicly by their artwork being present in the crit. Tim statement about these crits being “about the feedback” above illustrates his understanding of the crit and what he considers its power and strength in his teaching approach. To reinforce feedback in the crit, Tim would meet with students in the few days after to go over his notes, suggestions and recollections of the crit with the student involved. In doing this action, he opened up discussions that may not occur in the crit.

The opportunities afforded by utilising multiple modes of address (Ellsworth, 2005) may not be possible for other members of teaching staff in precarious casual teaching employment. Casual teaching staff are paid with a package of preparation, delivery and assessment hours pre-determined by the particular university enterprise bargaining award. To be available for extra assessment may not be possible and would be possibly unpaid. Shreeve’s study of creative practitioners who teach part-time or sessionally in the university also pinpoints tensions between acculturation and the five teaching identities measured from dropping in to ‘just’ teach practice and the isolation from a university community of practice to integrating knowledge between practice and teaching (2009, p. 155). This measure of the five teaching identities places value on the relation between teaching and practice. At both City and Suburban University, this situation did not occur as all the teaching staff teaching in the observed crits were ongoing or fixed term over multiple years, however in the other years of the program of study, students have some precariously employed teaching staff.

Artist-students commented on the longitudinal relations they had with Tim and his openness to discuss and re-discuss their crit and their artworks after it. Students who I interviewed discussed how Tim would comment on particular mannerisms or ways to improve their performance and ways to advance the artwork. “There is always somebody to bounce things off” said Linette. Emily (City University) discussed how she asked for Tim’s advice about addressing a particular issue in her artist’s statement for her assessment. She discussed Tim’s response as “Well basically there’s a board of four of us assessing you, not just one teacher”, implying the one teacher who raised an issue in the crit would be balance with the other teachers’ opinions.

Students interviewed also commented on who they spoke with after their crit about their work. Most commonly, it was their peers and other lecturers they had access to and that they did this over time. Audra (Suburban University) commented on the feedback she received from “the girls” in her course, Naomi, Kath and Christina who were doing the same subjects as her. Longstanding relationships with other students over the course of their three-year course were commented by some students (Lisa and Josh in chapter eight). In Josh’s crit he is supported by another artist-peer reiterating and amplifying a point he had made to disrupt a lecturer’s comment.

I speculate if all the artist-students actually understood Tim’s desire to become a peer. In my interviews there is little evidence of artist-students coming to their own conclusions of when an artwork is finished (Lisa), if there was enough artwork for assessment (Monique), or when an area had been researched enough (Josh). These skills are needed for professional practice. Artist-students discussed Tim’s expertise and the ease they have in talking with him, recognising more hierarchical relations to and between the teaching staff, and the recognition of doing enough - or not doing enough work for assessment. I think what they understood in Tim’s action is that in this particular studio Tim is a deciding force as the studio leader. Tim’s actions can inform the understanding of the pedagogy of the crit as being relational, of upholding and reinforcing existing relationships and pedagogical hierarchies and in particular how one fits and is fitting into the studio community. It also suggests how in this particular situation the pedagogical approach of the studio, the opportunity of building dependencies hampering how artist-students learn how to make their own judgements of their practices and in practice are a possibility.

I suggest that the reason some artist-student had such close relations with Tim, the studio leader, is that he made these relations possible and he was present as a force in the studio. Linette discussed her close relation with Tim when discussing her future plan to apply for an Honours year. Linette recognised even in her cohort,

I'm sure that even in this department it would be different for some people, there are a lot that don't want to go on because they have found it too stressful or it's just not their cup of tea and that's totally fine (Linette, City University).

In the photography area where there was little interest in going on to do honours, Linette suggested the artist-peers can be "a little bit harsh towards one another" and "because a lot of them are just done with dealing with that kind of environment, which is kind of a shame" (Linette, City University).

Being accepted and complying

Knowledge of the making of the artwork could be considered as an acclimatisation and acculturation in the context of the studio. The crit acted as a prompt to discuss, to re-discuss with others the artwork presented in the crit and to garner feedback they may not have heard or understood or recognised in the crit. Students who did not attend their crit may have been challenged by these existing relationships and responding to the crit space. Tim suggested the way he would deal with the non-attendance of artist-students was to get them to do their artist presentation privately to him and another lecturer at another time. In this context, Tim considers this response is a reasonable adjustment for this assessment task for artist-students who had discussed their anxiety or reluctance in doing a crit.

I did not interview any of the students who did not present their artwork in the crit. However, I suggest this non-compliance is a response to the crit experience working in ways that is equally forceful. As a self-making, this non-compliance sets apart the relations in the crit. The crit becomes an event that matters in a different way. It amplifies a difference not acknowledged in the room at the time, that the crit is not neutral and for some, it is unsafe. This non-compliance generates and amplifies a self-making not in accordance to the norm. The crit makes these self-making public even in absence: the self-making is manifest in front of their peers and teaching staff.

In these contexts of in-betweens and who becomes a subject, the briefing session at the City University for this study became a hinge, a shift-movement of where I positioned and was positioned as a researcher in the space of the crit. Next, I will discuss this briefing and the implications of being in the crit becoming a researcher, and in response to the crit and its actions and force.

Shifts-Movements as self-making

These shifts-movements work in affect. I noted my discomfort in my notes, my positioning in the space I was observing was challenged in the acts of observation as I recorded the affects I was feeling, where I was listening, what I could hear, what I possibly misheard.

In the briefing for the students for this study, Tim introduces me as a lecturer, researcher and an artist. Some of the students I know from teaching them in first year and some in their diploma studies. Another member of the lecturing staff challenges my place in the crits as an observer after the introduction. They want me to be a discussant in the crit space and to give feedback to students. These responses went through my head – that's your job - I'm not being paid as an educator - this is not action research - it changes my methodology... I respond by suggesting that in my role is as a researcher in the space now, I didn't think that would be possible as it would limit my ability to observe and take notes, but I was happy to have a discussion with students at another time if they wanted too.

I was responding in the moment but for me this was a pivot moment in the project. I had been questioning why I wanted to do the research and why it was important for me to do it. My literature review and research design suggested that there was knowledge of the role and what is the effectiveness of the crit. I realised as I was challenged as an observer that this inquiry was rarely done in these situations. For some my presence as a researcher was a slight to their existing approach and position. To attend to the process of the crit, I question the pedagogical power and modes of address of the approaches undertaken. In being challenged at this time brought to the fore my affect in being in the space as a researcher. I brought with me my experience and the traces of all the crits I had experienced as a student and as a sessional lecturer.

What I recognise in this space is the multiple in-betweens and the power that the artist-students and artist-lecturers attempt to respond to in this crit space. It is these affects of power in the in-betweens that I was interested in. For students like Melanie, the crit is an experience of an in-between where her response was to forget what she said.

Before presenting Melanie asked if she could see my notes after her presentation as she would not remember a thing from what she said, the questions asked of her, to what her feedback was. [journal entry]

In realising that Melanie's recollection of the crit was so partial, I was interested that she did not take notes, nor did she ask a peer to take notes for her. It made me focus on my role as an observer and how our conversations operated within a series of mode of addresses.

I realised then, I was always a force in the space. The way I was introduced as an artist, as a researcher, this has force; the ways in which I observed, took notes, interviewed, and felt affect. It was in was in the ways that the students told me how they continued the relations and conversations of the crit. [journal entry]

These conversations that began and continued in ways that were unknowable, and unobservable, that in observing the crit what I was seeing, hearing, feeling was a way of mapping a facet of these relations. This mapping was mine, mapping the in-between in a way which could never meet what the student expected as a 'record' of the crit of what they said. The separation of me as the 'researcher' in the space was not separate; it passed into an in, with, and over a boundary into within/across/ through multiple fluid boundaries of different contexts, matter and conceptions of what they thought becoming an artist was about. Not separate, but with the ability to 'do' to affect, and the capacity to be affecting/affected in silence as the students and lecturers, become (in) a/effect.

In this *inward* and *outward*, *backward* and *forward* text, how I was introduced to the crit group and my stance as a researcher places a mode of address that is unusual in this crit context. I was introduced as an insider in the art world, in the studio and as a possessor of knowledge. In her work attending to queer pedagogy Britzman (1995) argues,

Pedagogical thought must begin to acknowledge that receiving knowledge is a problem for the learner and the teacher [*and researcher*], particularly when the knowledge one already possesses or is possessed by works as an entitlement to one's ignorance or when the knowledge encountered cannot be incorporated because it disrupts how the self might imagine itself and others. (Britzman, 1995 p. 159, my addition in italics)

In the text, I am exploring the multiple modes of address in the crit, those that are disrupting the ways I understand the crit to operate, to generate knowledge, and what I see-hear-feel-think as pedagogical force. I have been able to think about the pedagogical stakes of the crit mediated through the in-betweens. In doing so, Britzman suggests two different pedagogical stakes can be considered. A discourse where the refusal or the structures of disavowal “to engage a traumatic perception that produces the subject of difference as a disruption, as the outside to normalcy” (1995, p. 152). The second stake is how education can be thought about in classrooms and pedagogy and in this Britzman attends to what the discourses of difference, choice and visibility mean (1995). These are stakes are in crits but may not be acknowledged in ways that make sense to all.

In this text, Linette, Tim, and I are layered and stratified through my research notes, and interview texts as becoming different, unmaking and remaking artwork, becoming a peer, becoming a researcher through thinking-feeling through shifts and movements through each encounter of the crit. In this work on the crit I am attempting to make and remake in excess these moments to unsettle ways that we think the crit “works”. It is not a judgement of whether a crit is good or bad. Rather I am exploring and responding to the possibilities of the crit. The role of the crit is as a hinge, as it may ask who will be a subject here, and what is counted, and how does a self-making become in to the crit. How this subjectivation becomes and counts in their self-making becomes a part of the self-making. The crit creates the possibility to make visible multiple in-betweens. And I suggest in those in-betweens is a possible self-making, of what will be recognisable, and who will be a subject here.

In summary

In the context of the crit to think about a self-making, and what it means to be ethical in the context changes the ways Linette thinks about the artwork she makes for a wider audience, and it’s in the way she changes the artwork that this becomes mediated to others. It is in re-making the response Linette repositions both what she thought she was making as a commentary on strengths on the women in her family and she considers this response as both ethical and suitable for the wider audiences to the graduate show.

In Tim’s desire to work with peers in the crit, the pedagogical stakes are shifted in ways that may not be addressable. I would speculate that in this move, Tim is not refusing to

be a teacher but adding another in-between, the relation between him the artist-peer and the artist-student. This is neither a good or a bad thing but is a move that may be articulated and understood in different ways. It is in the move itself where the question can be asked: what does this move mean? What does this mean in the pedagogy of the crit? What is the crit role in making this clearer, smudged or muddier?

In questioning, what is ethical self-making in the crit and the role of the crit as an encounter of in-betweens where students and educators place an obligation to ask what are the social, cultural, and transformations taking place or becoming catalyst. It is thinking about the visible and invisible, coherent and incoherent, how a narrative is maintained, and is in the multiple. It is in the consideration of multiple modes of address that are addressed, responded and are recognised.

The crit works in multiple ways, on multiple subjectivities, imaginations and knowledges. Its role is not singular, rather, that as an encounter, or a series of temporal mediated encounters with multiple identities, the crit is pedagogical in ways that it and we in the crit do not know. The crit makes, unmakes and remakes, “the possibilities of proliferating identifications and critiques that exceed identity” (Britzman, 1995, p. 165), and at the same time refuses to let go of what a contemporary artist may be in this space. It refuses but lets shift in some contexts (and not in every context), what this ‘contemporary artist’ means through what is recognised by this uncertain term. The crit iterates the ways of becoming an artist, making, unmaking and remaking, an endless response in an in-between.

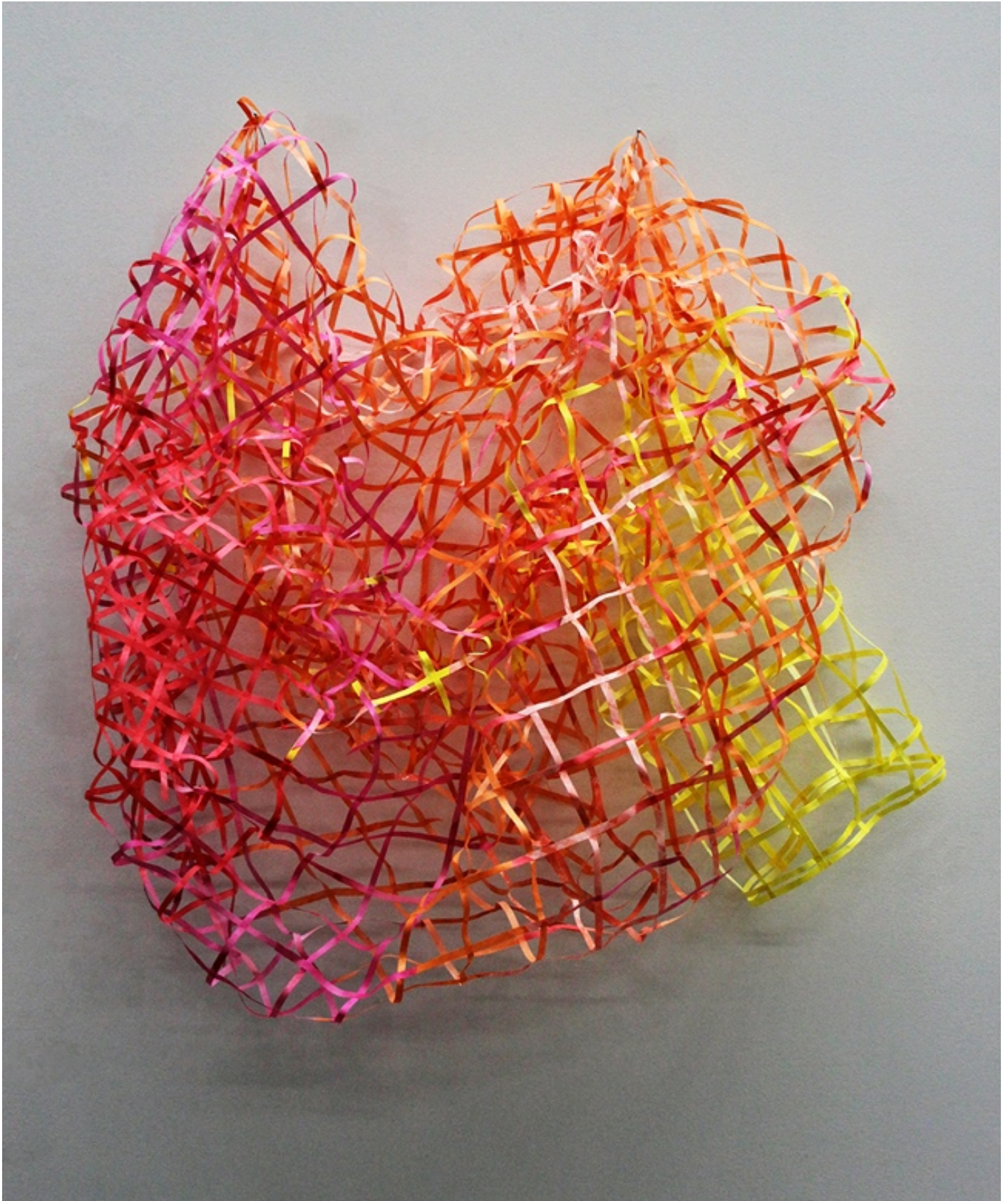


Figure 11: Reprise 3. (Researcher artwork).

Megan McPherson

Net, with a visible mend #2

Relief print etching with hand colouring with pigment inks.

80 x 60 x 30cm (approximately as installation is variable).

Finalist, Australian Print Triennial, 2015, The Art Vault, Mildura.

Net, with a visible mend #2 is concerned with observations of place and affect, measuring and recording. It is about making, remaking, and mending. This notion of making, remaking and mending is informed by Japanese boro, everyday utilitarian textiles that are repaired repeatedly and visibly that show both wear, and care.

Printed and dyed rice paper is reconfigured into a three dimensional object. A scientific glassware boiling flask for the distilling of substances, experimenting and testing ideas. This artwork is about the activity of doing research; experiments, observations, measuring, interventions, and analysis - the actions of research are documented with artworks and the production of many words.

These are nets to catch words. Paper nets to absorb language, research, memory, and affect of the things I have seen, heard, felt and thought through. They record action, the action of making. In catching words, the net is my tool for an iterative action that smudges between art making and writing. The collection of words, ideas and things takes time. With this net, I am marking time, letting ideas grow and allowing memories to lie between the gridlines.

Chapter five: Governing relations, subjects and action in the crit

In this chapter, I work with the notion of governance with perspectives from the experience of the crit. During the observations at the Suburban University I interviewed Jennifer, the artist-lecturer. I discuss her rules, expectations and assumptions of the crit with Judith Butler's notion of governance in relation to the practice of critique (2004b). Jennifer describes her position of wanting to 'win over' students to the crit. I argue this 'winning over' is a way to understand governing how the crit is valued and the value some students place on the crit. For Tim (City University), it is the student's mode of address (Ellsworth, 2005) that he responds too, and the artist-student's 'safety net' of the artwork being present in the crit. The implications of 'winning over' and mode of address set the context for the next two sections in the chapter. I explore how artist-students understand the rules of the crit at the City University and Tim's desire to become a peer as a way to become a practicing artist. This desire attends to becoming recognised and recognisable in a governed pedagogical relation. I then focus to the perceptions of artist practices and a notion of risky conforming by Katlyn, a City University artist-student to analysis and discuss governance in different form, one of following a lecturer's feedback to the detriment of a becoming, with a failure to get out of a self-described art jail. It is the subjectivities of doing, the recognition involved in governance, the artist-lecturer modes of address and the practice of critique that positions questions at the centre of student centred learning in the studio and notions of agency enacted in the crit.

The university studio prepares art students for the art worlds (Van Mannen, 2009) that its people, matter, and practices conceptualise and enact. In some art schools, this conceptualisation may be based in the studio, a practice in traditional separate disciplines of painting, sculpture, printmaking for example and exhibited in gallery spaces. Other studios and artists may have a more interdisciplinary understanding of the art world and include for example, extended interdisciplinary studio practices, participatory art practices, and reach out into community or socially engaged art practices¹⁷. These contexts may be articulated by the official university websites that describes outcomes for the university's graduates and their future careers, where the notions of a professional artist career include art practice and related

¹⁷ For example, the distinctions made about approaches being skill based or more conceptual in studio education in different UK art schools in Sarah Rowles, (2011). 11 Course Leaders: 20 Questions in the Q-arts publication

creative practices, such as education, museum and gallery curating, art therapy, public art and community development activities¹⁸. Art worlds are also articulated in the day-to-day learning and teaching interactions of the university studio. Recent studies of the crit (Elkins, 2011; Belluigi, 2009; Blair 2006, 2007; Webster, 2003) have highlighted some issues regarding the privileging of the crit in the contemporary art and design university studio. What these studies haven't necessarily done is situate this privileging in complex relations of pedagogy and the art world and how this is conceptualised in different locations¹⁹.

In analysing governance in the crit, I examine how the crit produces ways of conforming, compliance and rebelling, and how disputing the rules enacts students understanding of their experience of the crit. I use Butler and Ellsworth to think about how these subjectivities of becoming an artist are shown and displayed in pedagogical moments. This approach is done not to explain the activity of 'plugging in' (Jackson & Mazzei, 2012), rather to enact this methodological approach that iterates, signals, communicates, and displays subjectivities. This approach also attends to that of becoming as a researcher where my mode of address is as an inquiry in how to respond to troublesome data that requires a nuancing of what is recognised and what is ignored. In working in this way, I first recognise this troublesome data as the question prompts students were asked to respond too, in the silences in the crits, or the lack of student responses in the crit conversations – I was thinking – how do I respond to these moments as producing subjectivities and students with agency. These moments embodied in those conversations are like uncomfortable little scratches²⁰, signalling the unexpected responses and the quiet exclamations. Little murmurs of not wanting to do a crit, forgetting what their feedback was, or being told to do something, or how to fix something in an artwork. Then as readings and missed recognitions of the actions in the crit, where the possibilities to both recognition and to be ignored can be all at once. These little murmurs scratched at the ways I thought with the crit.

¹⁸ These artist graduate career options have been generated from the university websites in the study, most fine art programs list graduate employment outcomes and pathways. It is also informed generally by the Australia Council's employment of artist research study in Throsby & Zednik's 2010 report, *Do you really expect to get paid? An economic study of professional artists in Australia*.

¹⁹ Such as Orr (2011) in her study of assessment subjectivity in different locations in UK art schools.

²⁰ Scratches in printmaking, the discipline area where I was from and where some of this study was conducted have a certain resonance; we scratch copper plates to make marks that we print; the chemicals we use to etch these cause skin irritations that we scratch unconsciously and find the chemical has overwhelmed our gloves and; we try to burnish away scratches that always leave some marks and smudges of marks.

Governing the crit

One way to make sense of the conversations is to think about how rules, expectations and assumptions were discussed. In the crit at Suburban University, the lecturer Jennifer describes the way she facilitated the crit,

The students are asked to present recent works and I ask them to present them in a model exhibition, as well as they can, so they look like they are in an art gallery. Although that has limitations because we don't have really good space. Then the person who's presenting is asked to listen, and I try and encourage each student in the group to talk about the work, and describe what they see. Then after that, some interpretive analysis of the work, and what the next piece of work might be for that student, and also to contextualise it with artists whose works have influenced their work. But some of them don't quite get to that because we are working on other things first. (Jennifer, lecturer, Suburban University)

In this crit format, presenting students are asked explicitly to be silent and listen to their peers' feedback first. This peer feedback is prompted by lecturer questions when not automatically forthcoming. This crit group was a small group of female students with fine art, visual art and double degree majors, and the crit attendance fluctuated over the semester from four to 11 students. Nine students volunteered to be interviewed, and three were followed up for a second interview after their final assessment exhibition was presented. In such a small group, it was noticeable when students were not present in the crit.

Sometimes I ask questions of the group, one after another after another, so that they know they're in turn, I'm not going to pick them out arbitrarily. That's is one simple method I use, I start from the left and work towards the right, "what do you think? You're next, you're next". (Jennifer, lecturer, Suburban University)

In the question, "what do you think?", Jennifer asks students to describe what they see and interpret the artwork, and in response students are expected to describe in their own words the artwork. Students are meant to expand on first perceptions, describe what is interesting to them in the work, and how they relate the work to other works, either in the studio or in wider artistic practice. The students recognised Jennifer's approach in asking them to ask questions. Students knew of this expectation to be asked questions in this crit model; some discussed waiting for Jennifer to suggest their question prompt, and others discussed how for some artworks they didn't need prompting. In this approach, the rules of

the presenting artist being silent, and waiting for questions to be asked was the pattern and this was well established. In the governance of this crit experience the expectation of being engaged, asking questions, was both modelled and prompted by Jennifer, within a governance of being a silent presenting artist or other more tacit or hidden governances concerned with what kind of artwork is made in this studio. Asking questions and participating in the crit in this way supported the notion of a having good crit, in contrast to the questions being critical.

There were multiple positions that artist-students at Suburban University thought about the crit. Most artist-students thought it was useful for the development of their artwork. Some artist-students questioned the use of doing the crit and that it took up ‘studio time’, however most artist-students thought it was an important part of the class. Some artist-students discussed the importance of receiving feedback, being supportive to their peers, that crit feedback was a motivating factor, and it was good to have to discuss work. Artist-students also discussed when it was difficult to talk about artworks, and in particular to respond to questions when there was new or more complex conceptual position being taken by the artist. Artwork contextualised in theory was also a more difficult area to attend to as it was not necessarily discussed openly in the group forum in my observations and which is a pattern in the literature on the crit (Webster, 2003; Blair, 2006). Jennifer discussed her perception of participation of the crit in her class and mentions a group of students from a previous year where the need to justify the crit taking up ‘studio time’, and to ‘win over’ students occurred.

Some of them find it really helpful and they are really enthusiastic, and they want the feedback from the other students because it helps them move on. Some students when we start doing them, they’re nervous and shy about talking about their own work so it’s hard for them. And then with some groups of students, sometimes I win them over and sometimes I haven’t. These are the students who think that talking about artwork is completely unnecessary. They hate the crit. This group here is good and I think that they all find it really helpful. But I have had years in the past – two years ago I had 18 students and there was about six of them who really thought it was a waste of time, any sort of conversation was a waste of time. They just wanted to be out there rolling up their ink in the studio. So they sat there quietly, really sullen, it was really tough, it was really hard to win them over or engage them. I don’t know if

that's me or them or their particular situation. (Jennifer, Lecturer, Suburban University)

A good crit is one where you “win them over” changes the assumption put forth about what the role of the crit in this class. It adds the dimension of engagement and enthusiasm in the crit, and not being sullen.

Instituting what will be possible in rules of the crit

The rules of the crit are located in the practices undertaken in the crit, the ways the artwork and the artists are positioned in the room, the briefing for the crit, the prior practice of the crit within these two groups of students and their lecturers. To think about government and governance of a crit is to frame it into the theory of subject constitution and the subjectivity of becoming an artist. It is a way that attends to the mode of address (Butler, 2006; Ellsworth, 1997, 2005) of the *communicating* and *displaying* as way of constituting a relation with another with power and force that may not know how it is instituted or who it addresses (Ellsworth, 2005). The subjectivities of becoming an artist are both signalling, correspond and respond with others in the crit and the wider social construct of the art school and the art world.

The practices of government Judith Butler contends, seep into those being governed in the forms that existence takes, and what “will and will not be possible” (Butler, 2004b, p. 314). Governances in art school crits attends to the ways becoming artists are instituted as students and artists, and the ways lecturers are instituted as lecturers and artists. And within this subject institution, the possibility of “being de-instituted or instituted differently” (Butler, 2006, p. 529) is demarcated by the activities and approaches of the crit. As the crit is a pedagogical space composed of social relations, doing and actions, it may be where as Judith Butler suggests, there are conversations where it may be “possible to distinguish between saying as *communicating* and saying as *displaying*” (Butler, 2006, p. 529).

A starting point for this thinking through what is the role of the crit and how it is governed is the practice of critique (Butler, 2004b). Butler argues the practice of critique as an ‘immanent critique’; emergent, active, and in a “tradition of immanent critique that seeks to provoke critical examination of the basic vocabulary of the movement of thought to which it belongs” (Butler, 2011, p. vii). Butler discusses the boundaries of rules and of where the

self chooses to construct oneself with those boundaries as a part of a practice of critique (Butler, 2004b). Later in explaining Foucault's definition of government and governance (2004), Butler describes the difference as the ways that government "enters into the practices of those who are being governed, their very ways of knowing, their very ways of being" (Butler, 2004b, p. 314). Butler emphasizes that the form of governmentalising is imposed in practices, as are in the terms that are possible to exist as a subject within this governance (Butler, 2004b). The subject that forms in relation to this governance is also able to take up a view on that governance that may "retrospectively suspends its own ontological ground" (Butler, 2004b, p. 314). This it is not about radically rejecting the governance in question but respond in ways "how not to be governed *like that*" (Butler, 2004b, p. 312) as a making and re-making of this subjectivity. This is an important distinction when thinking about the crit in the art school and has been a critical point in guiding the analysis of the data. It is about recognizing in the practices, the discrete rebellions, of how something is being conformed to or not, as well as being able to articulate or enact dissent that is in comparison, forceful and loud.

A counter thought to "how not to be governed *like that*" (Butler, 2004b, p. 312) in pedagogy is about thinking and not compliance (Ellsworth, 2005). Ellsworth contends, "like all systems and structures of address, pedagogy is unable to contain or control where and when its address arrives or how it is taken up" (Ellsworth, 2005, p. 55 citing Ellsworth, 1997). Ellsworth discusses curriculums as grid like structures that map learning as a controlled, measurable progression. To not to comply with this progression, to be in the spaces between the lines, is to think. In this space between the grid, the transitioning of the self becoming an artist is blurred. Students want and desire to become artists, however this want, and desire may conflict with the pedagogical approach undertaken and the conception of what becoming an artist is in a particular pedagogical setting. This aspiration to be an artist is captured in Ellsworth's notion of a pedagogy being successful because it offers 'who' to imagine the student "as being and enacting" (1997, p. 40). Becoming an artist can mean different practices and different art worlds. Consciously or unconsciously making a choice to conform to a pedagogical approach and setting, and to comply to a governance in the context of the art school may not align to the notion of becoming and artist imagined before entering art school.

To extend this further, the aspect of a “critical attitude and its particular virtue” (Butler, 2004b, p. 312) encompasses the ways to consider governance in the crit. To think of the crit as an event that makes or produces artists in different ways is to question the role of the crit in this space. The crit and the ways people and objects, interact and work or not, discloses ways of being governed and the governance of the learning and teaching in this space. In the data gathering in asking for responses to the crit questions, I used the terms successful and unsuccessful crit in the interviews with lecturers and students. In doing so, what was valued and not so valued in the crit became apparent as the ‘interrogatory relation’ (Butler, 2004b, p. 310) to the notion of the crit. The ‘interrogatory relation’ questions where the forming practices in the crit meet the limits of the understandings and knowledges and this becomes the space of learning. How the crit was thought to be successful or unsuccessful speaks to the relation of the crit, the art school, the university, the notion of what an artist practice is, and what art world discourse was being joined. What would be thought of successful or unsuccessful depended on the governance of the crit. The responses to the crit “bring into relief the very framework of evaluation itself” (Butler, 2004b, p. 306).

Moreover, how the artist-students discussed their artwork, and discussed the notion of critical feedback asks questions about how to think critically and what would be recognisable as critical in this space. What makes up the categorisation of the crit? Is it the types of artwork, the actions and feedback responses of the students and lecturers, or how feedback was taken on or not? Or it is how the artwork changed or not, in the aftermath of the crit? Is it how the pedagogical practices changed, or not? This categorisation speaks to “the limits of the epistemological horizon within which practices are formed” (Butler, 2004b p. 310). How the artists speak of these boundaries and make artwork that speak to these boundaries are the ways in which their art practices are formed.

The implications of Jennifer approach to winning over students who do not value time spent in the crit are explored further in how much time and value she assigns to the crit. I then go on to attend to the notion of an art practice and the benefits and elements of a successful crit in Tim’s approach at the City University where he explains his approach and how students own their work in their crit and artist presentation.

Differing perceptions in studio learning: valuing the crit over studio time

Each of the studio pedagogical approaches observed are based in a discursive model of studio teaching, talking about artwork was the primary pedagogical approach in this final year of study. In the activity of the crit to ‘win them over’, Jennifer pinpoints the need for students to value crit time in class time over studio time as she did. This may be related to how students understand the pedagogical approach of the art school (Longren and Yorke, 2006) and what they think an artist does in practice (Logan, 2013). Jennifer described the importance of the crit as,

I think that the group tute [tutorial] is 60% of the teaching, more maybe. ...the one on one discussion with the lecturer plus the group crit, maybe that’s 80% of the teaching. Maybe, I don’t know. I’m not sure what other people think but I think it’s really important. I mean that’s what we’re here for, to ask questions of the students. Not to teach them how to do etchings so much, because you can go and learn that in a short course if you really want to (Jennifer, Lecturer, Suburban University).

Jennifer privileges the crit and the questioning discussion, and the opportunity for feedback over learning the skill based techniques of her discipline. In her view the mastery of ‘becoming an artist’ skills (Butler, 2006) is more expansive than learning the skills of etching, for example. To ‘ask questions of the students’ is discussed as important for the lecturer, however, ‘studio time’ is what some students valued. This points to where some students and the lecturer may differ in their understanding of what a studio pedagogy is in this university studio.

Analysing this interview text with a Butlerian notion of governance, it is the effect on the practices of those being governed, and those that are formed in relation to this governance where a suspension of ontological grounding is retrospectively enacted in practice. In this instance, Jennifer’s students enacted “how not to be governed *like that*” (Butler, 2004b, p. 312), a moment sullenly encountering the crit, rather than to be in the studio, rolling up ink. There is a number of assumptions at play that a peculiar type of work gets done in this class, and this changes from year to year depending on the students and their notion of what becoming an artist is about. Wanting to enact the making practice of an artist, not wanting to be in the crit, where the possibility of confronting the aspects of becoming an artist may be enacted in a different way. The crit as the place of recognition and subject formation (Butler, 2006) is ignored, and it’s the rolling of ink in the studio is recognised as a subject constitution. The crit as an experience of recognition, may also suggest the iteration of the

crit experience has as Butler argues, “a certain anxiety is built into the norm” (Butler, 2006, p. 532). There is an assumption that sullen students aren’t learning, whereas this may not be the case.

Jennifer in wanting to win over the students, wants them to learn through the encounter with the crit. Teachers want to win over students; however, students may not be learning what the teacher thinks they are learning in the in-between (Ellsworth, 1997; Grosz, 2001). In Ellsworth’s in-between, she argues we do not know what students are learning. In questioning this assumption of learning, Ellsworth “explores what it might mean to think of pedagogy not in relation to knowledge as a thing made but to knowledge in the making” (Ellsworth, 2005, p. 1). Knowledge in the making and the pedagogies tangled within this knowledge making become in places of learning “an attempt[s] to provide questions and perspectives that can be carried over into other sites, opportunities, and problems. Carried over, that is, with the clear imperative not to imitate but to return a difference” (Ellsworth, 2005, p.114). It is this difference returned that Jennifer marks in our conversation. It is a difference to her understanding of practice and the practice of the crit. This difference becomes situated in her practice, she is concerned with how to “win them over” and in her mode of address, and smudges at the in-between of this difference and its context and circumstance.

Enacting a studio education in difference

Understandings of what is a studio education is approached and enacted differently in different universities (Rowles, 2011). These understandings are governed in ways that are visible in how the crit is perceived as having a role in studio education, or for some, perceived as a waste of time. It is how the relationship between the role of the crit and the pedagogical approach of the studio, art school and in which art world it is envisioned that the relationship to governance of the space and place becomes enacted.

For students entering the university studio, the relation with an art practice is an already made notion. Yorke and Longden (2008) in a study of art and design students in the UK, contend that non-completing art and design students consistently report that the course is not what they expected, and this expectation had been influential in their early departure. Students are already made subjects by their perception of what being an artist is and have an

idea of what art or design practice is as they apply for the university studio (Yorke & Longden, 2008). This perception may not match or comply with what the university studio expectations of their graduates as stated by their graduate attributes. Nor in how lecturers or students in university art studio or outside, assume or imagine the conceptual, theoretical, skills, and technical capacities they require (Rowles, 2011). This is a key into thinking about this space in the university studio. Students understand the contexts that they are transitioning into through these terms and how they imagine the ‘who’ they can become as an artist in this space (Ellsworth, 1997). It is about the learning shifts are made in relation to governance and subject constitution and it is these shifts that may have agency or where agency is visible or is recognised. These moves are highlighted through difference in my study, where students and lecturers signalled and discussed how the crit was approached, how they understood the crit and the feedback, and what practices they enacted.

Practicing modes of address (with a safety net)

At the City University, the crit was formalised as an artist presentation and as a part of assessment, the third year group of students was an amalgamation of two traditionally separate studio disciplines. In this larger group of up to 35 students, the artist presentation crits were held in week 8-12 of the final 12 week semester. In each artist presentation session, there was between five to eight students presenting over a four hour period. In this particular crit type, students were expected to give a ‘floor talk’, the type of talk an artist would present to a general audience in a gallery setting. The importance of doing this artist presentation with the artwork was that it was a way to show yourself becoming ready for art practice with a ‘safety net’, “...the benefit of doing a floor talk in a gallery next to your work is that you can look at the work, and you’ve made it – you’ve spent months with that work, and that work will talk to you” (Tim, Lecturer, City University). Tim discussed this in terms of learning the normal practice of an artist exhibiting their work and as a thing that he did not have the opportunity to do in his own undergraduate fine art course. He positioned the artist presentation as an important part of the pedagogy in the studio and a link to the school and university’s approach to work integrated learning strategy, where students are given opportunities of a work practice, as simulation or real. What is evident in this conversation are different modes of address that Tim is responding too.

This quote is also interesting in that it reiterates how the artwork performs in the crit, “that work will talk to you” and talk to your audience. This repeats a commonly held understanding of an artwork and iterates Ellsworth’s notion of a mode of address (1997; 2005). In this instance, to think through the artwork’s mode of address and how does the artwork’s mode of address approach and know who the viewer is becomes a pivot to understand the expectations of the crit.

Mode of address is also an important element when I asked Tim to describe a successful crit he explained,

A successful student presentation or a student floor talk is utilising their work to talk from. (*Students*) ...having a structure to their talk so the idea of signposting what they are going to do... The introduction is really important, and so is the ending. The things that I’ve found over the years, is they (students) either underplay who they are or at the end they go “Oh that’s it”. My thing for – if a student doesn’t do that, and they use their full name [*when they introduce themselves*], and they own their work, and they own the presentation, I think I couldn’t ask for more. And if they round off in an appropriate manner with “In conclusion, I’d just like to say ... are there any questions?” rather than “Thank god that’s over, where’s my bag?” which I understand when you first start doing, but they are the things that I pick up on, “OK, what you need to do here is A, B or C”, and the use of words or phrases like “This is just”. That sort of self-undermining of what they’re doing, and the assumption of knowledge through terms like “of course”, or “as you all know” which is a huge mistake even in this environment because of our amalgamation, and that’s come up a few times where people have assumed knowledge where half the group has no idea what a reduction lino cut is and yet they’re talking as if everybody knows what that means. And even if they did, they need to verify what they mean by that (Tim, artist-lecturer, City University).

The moments of where Tim describes an “appropriate manner” and what he picks up as self-undermining of what they’re doing are a way of enacting a mode of address (Ellsworth, 1997). There are expectations of how the student artists spoke to their audience, how they introduce themselves and the artwork, and the notion of how the students ‘they own their work, and they own the presentation’. This was later expanded upon in our discussion as how the students integrated the prior feedback from others/lecturers and from other classes and made it their own.

In our conversation Tim and I discussed the example of a student who Tim challenged in the second week of artist presentations. The student suggested that a different lecturer had said to do something in particular, and the student was challenged to rearticulate this positioning of the lecturer's opinion in their response. They were asked to 'own the work'. Tim described this as how students incorporated the different ideas suggested to them and made the ideas their own, rather than saying a particular lecturer said to do this. To do something that a lecturer said to do and speak of it as that lecturers' idea in the artist presentation was not to be done because as Tim suggested, the other lecturers would not have given one way of working through a problem, but multiple ways of working. This was the perception of how to teach, within the teaching team, in this discipline area. This owning the work is a mode of address was iterated through the semester. It became an unspoken rule. This was a particular governance in action in this crit space; students are expected to speak with some authority about their artwork, that they own the work, and that they assimilate what the lecturer suggests in their artwork, and that students are able to recognise the best or their 'owned' options in multiple ways of working.

In the next section I discuss the perception of what Tim pedagogical practices and how what he desires in his teaching approach. This practice approach becomes a way to recognise an art practiced couched in research, as a way to for artist-students to become artist-peers. Related to this positioning of research, assessment is a key force in this approach to the crit. Tim's assessment approach and his brief for the crit is explored through Josh's response to his crit and his desire to do well to go on to further study.

Pedagogical practices and desire

In this space of the crit, in the university the rules of governance discussed underlies all activities, actions and practices. There are policies governing behaviour of lecturers and students, controlling assessment, and curriculums. How policies are enacted in the close, complex relations of the studio pedagogies and what the crit produces as an activity that directly, indirectly, covertly and openly.

Pedagogical practices, at whatever level, need to be recognised as deeply implicated, necessarily, in the relationships of power that they are committed to in playing out these desires. (Johnson, Lee & Green, 2000 p. 145)

The lecturers' desires to teach in a particular way placed the crit in a position of importance in their pedagogical approach.

Tim from City University described his stance in his expectations of how discussion was to be conducted in the crit. This was reiterated in the student briefing prior to the crits beginning.

There is no censorship, everything is open for discussion, but the disclaimer attached to that is that - no matter what you are saying, you must be respectful to other people's beliefs, positions, orientations and general life beliefs, whatever they might be. You might disagree with them, but you can disagree in a diplomatic and respectful way. (Tim, artist-lecturer, City University)

Prior to the crit discussion, students had already positioned their artwork within the context of the art school and the particular course of study and their lecturers' expectations. Some students talked about having a second type of art practice that would not fit into their art school practice and was not shown. How they perceived this absence in their art practice was as a different form of governance. How students understood these second art practices give insight into what was seen to be acceptable art practices in this art school. The acceptable art practice was one couched in the idea of 'research' and what this was to be a practice-led research and/or research-led practice (Smith & Dean, 2009; Sullivan, 2005; Barrett & Bolt, 2010). These perceptions of differences in the ways of art practice produce becomings and unbecomings that develop patterns of force, visibly and invisibly smudged (Ellsworth, 1997). The regulatory power (Butler, 2004b, 2006) becomes one of what is recognised as a research in creative practice and the mastery of these skills of creative practice research are acknowledged and rewarded in the assessment criteria. It is recognised as a norm of becoming an artist in this place and space and as a part of the subject constitution (Butler, 2006).

The assessment brief and the feedback in the crit

The assessment criteria in the artist presentation at City University addressed four categories: creating, documenting, researching and engaging, with one or two sub headings of what to include or embed in the students' artist presentations. The brief articulated a particular structure; introduction, background, interpretation analysis of their artwork that students could follow. Students had been given the assessment criteria prior to the crits. Most

students wrote a script for their artist presentation. In our interview conversations, some artist-students spoke of practicing their presentation to friends and family. And sometimes artist-students discussed not preparing enough, and not giving themselves enough time to structure or research their artist presentations. Most artist-students recognised the assessment criteria as something to interact with. How this criterion situated the subject constitution as a norm in this crit was through the conferral of recognition through grades and feedback. Feedback was a point of contention and sometimes was in confusion through a perception of recognition being withdrawn or ignored.

I thought that some of the feedback was kind of irrelevant and just not –like-- it was more or less to do with how people were reading the work. Some of it was because people didn't make a connection between one thing and another thing and that's fine – that's critical and valuable. And then some of the feedback was just like personal readings that was unrelated – almost like very.... a very shallow reading of the work without considering all of the elements of the work... like a split-second judgment.
(Josh, City University)

Students and lecturers 'reading' and making connections are seen as valuable and critical, however for Josh, an unconnected 'personal reading' was not. For Josh the feedback was a way to work out what was recognised and what was not. The 'personal reading' in this instance, giving a work a reading which Josh did not agree with. What Josh described as "a little bit of an interrogation – which is part of the experience as well, but at times they went a little bit too far". Josh positions an interrogation as a miss-reading of the work and the mode of address as elements he responds too. When I asked if student peers were trying to get his crit and feedback back on a different track, he responded with one of the few times a student expressed that a crit discussion had become 'heated',

Well I've kind of forgotten a lot of feedback that I got because I was meant to take notes and I'd forgot, and it felt a bit like an interrogation at that point, so it got lost. But definitely, it was like that with other – in other artists talks, me or other students were really kind of explaining or defending what the person was talking about because people didn't seem to understand what they were trying to say and it felt like we needed to say "No, this is what they're talking about, you don't get it, they're not talking about that, you may think that but it's not what their aim is" so it became... quite –discussed –.... heated. (Josh, City University)

This loss and description of Josh and his peers' actions speaks of a governance that is nuanced in a way that is outside a general set of rules. Josh is compelled to defend against a particular reading of the artwork. It also articulates a closeness in the peer group, where there is an understanding of the artwork and a defence is taken up. The peer intimacies of studio pedagogies, and the closeness of the lecturer – student relations are other types of governances in the pedagogy of the fine art class. Each student had a one to one tutorial after their artist presentation with their lecturer. In the City University, assessment feedback was discussed in detail in this meeting as a feed forward for the next time you do an 'artist presentation'; this expectation of next time is in itself, a governance. This particular artist presentation was the last group crit of the student's undergraduate course. There is an expectation of artist practice outside, after the university course completion.

In subject constitution, multiple dimensions are at play; omissions, inclusions, exclusions question what Judith Butler's argues are "the questions of what can be seen is linked with the question of what can be regarded as a possible and viable social organization of life." (Butler, 2006, p. 531). It is what is being communicated by the omissions, inclusions, exclusions are the regulatory power in the domain of appearance that defines and demarcates existing forms of being as a norm or not, and what is acceptable or not as an operation of power (Butler, 2006). Another domain in subject constitution, in pedagogical moments concerns "mastering skills and becoming subjugated" (Butler, 2006, p. 532). Butler contends, after Althusser, thinking through subject formation and the subjugation to power is the way to contend with socialisation (Butler, 2006). By mastering the skills taught leads to the judgement of good grades that are recognised through the institution and its relations; acquiring the skills being taught are the means and modes of subject formation. These skills are recognised or ignored within a set of norms, and the subject is constituted through a "demoralization of experience" (Butler, 2006, p. 532). The subject is constituted through the fear of the experience of being recognised or not by the regulatory power. The possibility of this recognition occurs over and over, so the anticipation and anxiety are the norm, "The norm is applied, but the norm is always about to happen" (Butler, 2006, p. 532). Even when crits are not graded, they are the relational space where recognition takes place. The crit's role as the place for enacting "a set of norms that confer or withdraw recognition" (Butler, 2006, p. 532) that occur over time and in iteration at the art school, through students mastering of skills and taking on of norms, and the interaction of regulatory power.

Assessment and feedback

After the artists' presentations at City University, I was interested in following up where artist-students thought that they had followed the briefing document and the assessment criteria for the crit. Some students were given feedback about not speaking enough to particular points, not explaining the process of making the work, and assuming knowledge of the audience. The artist presentation was difficult to do for some students, with a brief and assessment criteria there was an expectation that they would follow the briefing notes. Judith Butler describes how categories that order social life create "certain incoherence or entire realms of unspeakability" (Butler, 2004, p. 307). In this case how assessment was used in the crit became where certain incoherencies and unspeakabilities become recognisable. Tim used an assessment criterion in his crits; Jennifer did not assess her crits.

Assessment is one of the forms through which governance in the university studio is articulated. To have such opposing opinions about crit use in assessment may be a form of critical dissent, to be governed *not like that*. Assessment criteria questions what is being recognised in and by the subject-in-constitution and where it is more than possible to know and to subjugate in ways that are recognisable, or become recognisable, and what is ignored.

Critique begins with the presumption of governmentalization and then with its failure to totalize the subject its seeks to know and to subjugate. (Butler, 2004b, p. 317)

To be governed *not like that* asks the central question of the practice of critique, as a certain mode of questioning (Butler, 2004b, p. 311); how does the crit allow this certain mode of questioning to occur or does it foreclose it? In this certain mode of questioning that is possible, and recognisable is a norm in subject-constitution. When discussing with the students, they were able to speak about a difference, a *not like that* as a way of recognition as a different way of becoming an artist or not.

Artist-students spoke about having an art practice, or not wanting to continue after university. They spoke about conducting an art practice at art school in a certain way, or not – a secondary drawing practice that was about the mastery of a skill and not research focussed in the same way as their art school practice. Some artist-students spoke about not following the crit brief, or not practicing what they were going to say. Some artist-students spoke about being in the crit, or not like that – missing the class, not speaking, or speaking to their peers after the crit, when their lecturers were not present. Some artist-students evaluating and reflecting on the feedback they received or gave, discussed acting on it, forgetting it or

disregarding it. When speaking to artist-students about ways of becoming an artist in the art school, it is not about the rejection of the art school or an art world; it seemed to be about not being governed like that (Butler, 2004b). This is not a rejection of the governance of the crit or art practice or feedback, but a response to the ‘rules’ and the subject-constitution and what they desired from being in this relation; the crit, art practice or feedback was highly valued and was considered in response to the context, but *not like that*.

Desire for agency in the practice of becoming

There is a desire in the university for student agency and in the art school especially. Artists are meant to be creative innovate, thinkers and doers²¹, experimenters and playful (Baker, 2010), willing to do risky things (Madoff, 2010), and pushing boundaries (Madoff, 2010). Attending to governance becomes then a questioning stance of how agency is recognisable. How do students and lecturers enact agency, practice and dialogues in the space? In the crit, the relation between mode of address (Ellsworth, 1997), recognition (Butler, 2006), authority (Orr, 2007; Barrow, 2006) and student agency in studio (Orr, Yorke & Blair, 2014) is highly complex narrative. Attending to governance of the crit problematizes the relation between mode of address, recognition, authority and student agency, as it is not an element that works within a singular notion.

The students’ narratives offer an articulate representation of the power relations between the lecturer and the student... the lecturers pass on their values and they construct and legitimise the student as artist. Seen through the lens of the students in this study, this view of the power relations is overly simplistic because it does not adequately recognise the students’ agency. In this study students again and again state that they are active agents in their own learning. (Orr, Yorke & Blair, 2014 p. 41)

The question here is how students recognise their own agency. Students agency is also problematized by the ways the crit is governed by notions of practice in the art world, the categories of the crit, the matter and the activities of the crit, by it is not ‘just’ about the lecturers and students. Students’ agency is enacted in a governance. Governance in the crit is how students understand or recognise this as a governed space and are made subjects and in

²¹ Each of the university websites, course guides and prospectus describe the attributes of future artists graduates in terms of “creative”, “innovate”, “experimental”, thinkers and doers and as active “creative practitioners” in artworlds they describe as “contemporary”.

subject-constitution (Butler 2004, 2006) by this space that includes the crit, the art school and the art worlds. The governance iterates in the format of the art school year, the number of projects done, turning up to class, the number of crits done over the year and the program of study, and in continuing to study at higher levels,

My next step is going on to do honours, I've applied, and I think I will be getting in and just working through another year. I feel that I would just benefit professionally by another year of working through in a similar kind of format as proposal, outcome, reflection, it's a good rhythm to get in to. (Linette, City University)

Linette accepted the regime of the governance of the crit as a rhythm, and as the format as proposal, outcome, reflection, that is beneficial to what she needed to learn to develop practice. In this she recognises the iteration in this governance. Linette recognises the format of the university studio as the place to gain this legitimacy. Student agency is enacted, always in a governance, with relations to boundaries and forces, within a context of an art world, a university, an art school, and a crit.

Including how governance is responded to and enacted positions student agency in a space of compliance. A student responding within a proposal, a particular outcome, and with the possibility of reflection, a developing practice is enacting in governance where boundaries maybe visible, hidden, smudged and moving. Students and lecturers spoke of conforming, supporting, validating, questioning, disrupting, challenging and interrogating. This enactment is pedagogised and the student voice is porous (Arnot & Reay, 2007), and encoded by and with governance (Bragg, 2007) and this positions how this voice is empowered and enacted as student agency in the art school. Orr, Yorke and Blair argue, "students again and again state that they are active agents in their own learning" (2014, p. 41) building on an earlier reading of Foucauldian power/knowledge relationships between student and lecturer (Orr 2007; Barrow 2006). However, a close reading of governance in this study of the crit counterpoints and concurrently problematizes this notion of active agents. This positioning 'in a governance' problematizes student voice from a "radical gesture that will necessarily challenge educational hierarchies" (Bragg, 2007, p. 343) to one of recognition and difference; offering different understandings of the complex relations playing out in the crit between students, lecturers, artworks, art school and art world.

In the next section, I discuss the crit and conversations with Katlyn as a misrecognition of the governances and subjectivities in the group crit and after in her individual crit discussion.

Risky conforming: the art jail

Katlyn was slightly older student at City University. She had begun a in different university and had transferred to City University to finish her degree. She had moved interstate to do this but was regularly travelling back and forth to her family's home. She commented on the competitiveness of other students and how the photography group did not feel collegial. Katlyn showed an incomplete artwork in her crit. It was a number of photographic images of a man-made island enclave housing estate in northern Australia and the security staff of the estate. She spoke about the culture of surveillance in this estate, and these security staff who enforced this sense of being observed. She spoke of her plans to finish the artwork as collages adding depth, needing another trip to her site to photograph, of being able to find the thing to photograph to describe/capture this sense of surveillance. In the crit, working with the notion of surveillance in a societal domestic space, and the possible theoretical readings of surveillance and governance was not addressed.

After the first crit, Katlyn thought she had gone well and her mark for the crit reflected her confidence in presenting her work. Katlyn then consulted with other lecturers after the crit. In the second interview after the final exhibition we discussed her surveillance project; she did not show the artwork from the crit in the end of year exhibition. She showed a completely separate project. This was unusual, almost all the other artwork was presented in the crit in one form or iteration or another. I was interested in how she had worked with the feedback or not, from her lecturers in developing the surveillance artwork,

... that was advice from (lecturer), in one of our consultations, which kind of backfired. It's called breaking out of art jail or something like that where you have to go against what that person tells you to do – be brave enough to do that - which I didn't do, so it backfired on me. ... I kind of went along and thought that was what they wanted, but I guess it's about being brave as an artist and being individual and taking that risk and having the confidence in yourself to take that risk. So that sort of failed me in the end but it was OK because I sort of pushed that project aside, which I might re-visit one day when I'm more ready. (Katlyn, City University)

In not getting out of ‘art jail’ Katlyn realized that she had not taken a risk. She thought herself not ready. She also may not have recognized the space as an art jail at the time, a challenge or confrontation to conforming to a particular way of being in art school. The desire to be a particular type of artist is a part of her subject constitution.

This was the first time I had heard of this term, ‘art jail’. In the way Katlyn explained it, art jail expresses the trapped entanglement of a governance that expects a student artist to show individuality, to risk, to be brave and confident and to recognise when to dissent. Artwork and the artist can dissent as long as it “works” and is recognisable as an artwork and the subject is recognisable as an artist. A failure to take that risk had backfired for Katlyn.

In this missed reading of her crit and not getting out of ‘art jail’, Katlyn made decisions about her future which included not becoming a practicing artist immediately after finishing art school. Her plans took a more commercial focus, working for someone else, giving herself some time to regroup, and to think about what she was trying to say in her artwork. Katlyn’s reading of the situation was that she was absent from the class as she was on location interstate and missed clues. And that she had failed to take a risk.

I wondered if not being present, in not hanging around the studio changes the ways we understand the governances of the studio and the incidental opportunities to pick up the tacit information of the studio. Katlyn agreed this may have been an issue. In the ways of becoming recognisable, the less time in the studio is repeated moments where recognition is refused, and it does not occur. The subjectivities of becoming an artist as a repeated recognition did not occur because her actions to become an artist were in a different way. She misread the feedback from the crit; her mark was ‘good’ but the assessment criteria related to how she presented as an artist in conjunction with the artwork. She read her mark as a feedback to the artwork; in the crit the feedback on the artwork was more hesitant, and unsure of the artwork as it was harder to read as it was unfinished.

The possibilities of “being de-instituted or instituted differently” is a transformative action that requires a critical practice, a practice that is not innate, but is formed instead in the crucible of a particular exchange between a set of rules or precepts (which are already there) and a stylization of acts (which extends and

reformulates that prior set of rules and precepts). This stylization of the self in relation to the rules comes to count as a “practice”. (Butler, 2004b, p. 313)

This is a challenging way to think of a pedagogy that expects both conforming and risky action in response to recognition. The outside boundaries of practices in the crit becomes both visibly and invisibly smudged; in its gallery-like presentations; stance and positions taken, inside, on the edge and outside the boundaries and; feedback remembered and forgotten, or unused.

Pedagogies that use the crit create spaces that put in relation the outside (Ellsworth, 2005). It is the references to the gallery, to artist practice, to responding to audience that makes such spaces, where artists speak of these relations and make artwork in relation to these governances, questioning and responding, “to think without knowing what we should think” (Ellsworth, 2005, p. 53). The crit is a space that enables, allows, attends to, and invites risk in its relations with the outside; outside the crit class, the university and the art world, ‘[i]t always detours through memory, forgetting, desire, fear, pleasure, surprise, rewriting” (Ellsworth, 2005, p. 54). Each of these affects is a risk, and as it is a risk to be brave and confident.

The crit space is risky, and as one artist-student describes the crit as not as space to be ‘wishy washy’ and taking a stance, recognizing the risks involved in these detours in relation to the outside. Ellsworth gives space to a notion of governance that includes risks, the idea of compliance to a governance that though an encounter with boundaries, and plays with detours, memory, forgetting, desire, fear, pleasure, surprise, rewriting, making practices that smudge compliance, risk, and governance in ways unforeseen, “it detours take us up to and across the boundaries of habit, recognition, and the socially constructed identities within ourselves” (Ellsworth, 2005, p. 53). Ellsworth argues learning,

keeps the future of what we make in that relation and what we would make it impossible for an artist, designer, architect, or teacher to anticipate what form a learning will take or how it will be used. It would also make it impossible to conjure a learning. (Ellsworth, 2005, p. 53)

The impossibility to conjure a learning is one that is relevant in the crit; to anticipate what Katlyn experienced as a ‘art jail’ gives a way to think how not to be governed *like that* (Butler, 2004b) is put into practices. It conjures boundaries, both visible and invisible and smudged in-between. The crit enables questions of how the governances and its terms are

working within this governance (Butler, 2004b) by and with subject-constitution and as a subjectivity of becoming an artist. It smudges, and it transforms through becoming a space where relations and recognition of subjectivities are rewarded with encouraging words, and good marks. And equally where silence and absences enact a different recognition.

In attending to the detours, what we think as learning becomes problematic, sullen students can be learning, and maybe differently to what you and your mode of address intended. It is as these practices detour through memory, forgetting, desire, fear, pleasure, surprise, rewriting that risk is enacted, and it is a risk to be brave and confident, and it is a risk to conform. For some, it may be impossible conjure a learning or a recognition, or an escape as the governance in its complexity in the crit is an unending unfathomable art jail.

In summary

In the context of the university studio, governance gives a way of thinking about the crit and how this context informs the artist's notions of artist practice is an insight into their learning and teaching to becoming artists. The crit is the space in-between different subjectivities and governances; slipping between the studio, the university and the art worlds. It is an always becoming space, one that produces through governances, contexts, people, artworks, and dialogues with each other. The desire to become an artist, to be what it is to be recognisable as an artist, within, on the edge and outside an art world is conducted in and with the crit. The forms of recognition as good feedback and good marks, influence the subjectivities of becoming an artist in this crit, in this studio and art world. The crit is governed by desire to become an artist; the role of the crit both constrains and is conformed to by known and unknown recognitions in becoming an artist by both lecturers and students.

Governance in the crit, and the boundaries of art practice, real and imagined, produce a subject and a subject in constitution. In my study, to be governed *not like that* became a way to make visible, make audible, desires of becoming an artist. To be governed *not like that* started as a murmur, a scratch, a smudge of boundaries - not to be an artist like that, then more directly, not be an artist. It was when artist-students said they not to show the lecturers the other artwork that they make, and at art school they make this artwork like this. Crits produce boundaries in the pedagogic space of the university studio in the ways that they are enacted and enact governances. Within, on the edge, and outside these boundaries, these

governances, are recognised and ignored, and both are responded to in becomings that slip and slide through relations, artworks and contexts.



Figure 12: Reprise 4. (Researcher artwork).

Megan McPherson

Net, gathering (orange)

2014

Relief printed etching, rice paper, hand coloured with pigment ink, archival glues.

Approximately 200 x100 x 40cms.

Finalist, Paramor Prize 2015, Powerhouse Gallery, Sydney.

This artwork is about the activity of doing research; experiments, observations, measuring, interventions, and analysis - actions of research that are documented with artworks and the production of many words. Innovation in this space is about thinking about the activities of collecting, gathering and capturing. And how we carry those ideas forward. The collection of words, ideas and things takes time.

Chapter six: Tangles of performativity, matter and matterings in the crit

Introduction

Throughout the literature on the crit, it is a pedagogical event that is highly privileged (Fry, et, al. 2009), problematized by pedagogical power relations (Webster, 2003, 2007), and is positioned as an art school norm (Finkel, 2006; Elkins, 2011; Buster & Crawford, 2010). The contextual boundaries of the student as artist and the lecturer as artist provide the place where the crit and dialogue frame artwork. The crit is a pedagogic space where artists' iterative and citational practices are constructing ways of engaging with making, unmaking and remaking practices, dialogues and narratives. These making, unmaking and remaking practices includes becoming artists generating subjectivities; becoming an artist and practicing making artworks or not. A crit can take different forms in the university art school. It can be a one to one discussion with lecturer and student, a small group or a larger group of students and lecturers and sometimes, invited industry guests²². In this study, I focus on two groups of students and their lecturers where crits are used as formative and summative assessment. The crits work as key events in the studio and are encounters with art, art making, pedagogies, and the self and other bodies and are a repeated practice throughout the student and lecturer tenure in the university. The word 'crit' is often confused with critique or criticism in a negative meaning connotation (Elkins, 2011; Buster & Crawford, 2010). The aim of this study is to open up the ways that the crit can be thought about as a generative and iterative practice. In the art school, the crit produces subjects and subjectivities as a doing in a practice or a becoming artist.

In this chapter I examine three different types of data from this study of the crit to consider notions of performativity. Butler argues that to make a performative work, it recalls and recites conventions that have engaged and constrained particular effects (Butler, 1995). Firstly I work with fragments of conversation from students responding to the question prompts to gather up the constitutive norms of the context of the crit. I work with photographs of studio working spaces and crit spaces as a way to think through differentiations that have affect; the university studio is a different type of space to a lecture

²² See Orr, Blythman and Blair (2007), Crit models, p. 9-10, (<http://www.adm.heacademy.ac.uk/library/files/adm-hea-projects/learning-and-teaching-projects/crit-staff-guide.pdf>)

hall or tutorial room. The studio spaces encompass ways of working which have their own rules and are spaces where performativity is enacted. Within the difference between the studio and lecture hall, crits are sometimes held in rooms separate from the working studios, and therefore demarcate another difference. The third type of data is from the online survey with lecturers. I am considering notions of performativity with the question prompts suggested in ways other than what is a “good” crit (Orr, Blythman & Blair, n.d) and extends *my* proposition - the experience of the crit generates a range of different responses, a/effects and becomings that cannot be expected or assumed.

This chapter begins with and uses the notion of the practice of critique (Butler, 2004b), and the metaphor of tearing and wearing through of fabric from Butler’s “tear in the fabric of our epistemological web” (Butler, 2004b, p. 308) to think through ideas of performativity, and what constitutes a subject to allow space to think differently about the crit and its role within the university art school.

Little rips in ways of knowing the good crit

In the literature about the crit, a “good” crit could “equip” students to “reflect on own learning”, to “learn from peers”, to “clarify ideas”, to “practice presentation skills”, to “develop critical awareness”, to “receive feedback from tutors and peers” and to “test ideas in a supportive environment without the pressures of the real world” (Blair, 2007, p. 8). Guides to crit events discuss the roles of students and lecturers in the crit (Elkins, 2011; Buster & Crawford, 2010; Blair, Blythman & Orr, n.d) and what to expect. In this chapter I look differently at these notions of a good crit by examining how artist-students and lecturers respond to the question prompts developed from the expectations discussed in the crit literature. I argue that looking differently entails examining closely performativity and how a good crit is judged and positioned. This positioning of the good crit pertains to the discussion of rips in ways of knowing, what Butler describes as “our epistemological web”, though constructions of the roles of studio based pedagogies. I am looking for rips in the roles of students and lecturers take in studio pedagogies. It is where in the retelling and in the citations of these acts that have engaged and constrained particular effects (Butler, 1995) that rips and tears appear in the suggested roles students enact in the studio.

Between the two sites in this study, there are a number of differences. At Suburban University, the studio is smaller in student and staff numbers and space. Students are only allowed to work in the space during business hours. Students do not have individual studio spaces, rather share a large communal table in the centre of the space where the crit is held. The teaching and technical staff are predominately women, with all the students in the class I observed are women. There are some men in other classes, however few are majoring in the studio area of printmaking and the majority of students using the studio do electives in printmaking. There are two assessment events in the semester, a mid semester review and the final assessment. The crit, as a group tutorial, is used as formative feedback at Suburban University and does not have a formal feedback or assessment form or rubric. Students are requested in their project outline brief to have two group tutorials during the semester, however they mostly had one group tutorial. Students at Suburban were likely to have more than one individual tutorial and some students discussed how they were likely to have a chat in the studio while making their work with Jennifer or the technical staff.

At City University, the crit – artist talk was weighted at 30% of the overall grade for the semester. The studios were twice the size of the Suburban University with more teaching staff. Students had another class with another staff member in their major area. Each print studio has an individual studio space, with wall space and a table. There was double the student numbers in the printmaking (with 20 majors) and in the combined crit class with photography, there were approximately 35 students. Photography students did not have individual studio spaces but a shared room in another building. Individual tutorials are considered pivotal to learning in the space with students commenting on how much they get from them.

A recent study of university art assessment and critique by Dina Belluigi (2009; 2016) in examining the constructions of the roles of studio based pedagogies, questions contemporary models of teaching which explicitly or implicitly use a sense of sense of partnership and student autonomy in this space (Belluigi, 2016). These roles of lecturer and student, as defined by Belluigi go some ways in describing “conflict with this sense of partnership and student autonomy: the master–apprentice relationship; the atelier method; the reflective practitioner, the analyst and patient; the luminal servant” (Belluigi, 2016, p. 23). Belluigi, further defines student roles as, the apprentice; the emotional/intuitive artist-student; the collaborator; and the reflexive practitioner (2016). In each of these definitions, Belluigi

questions how these constructions are engaged and how they operate with agency to resist, reimagine and negotiate (Belluigi, 2016) in the university studio. In thinking through these roles and the relationships, that are experienced and cognisant of constraints and enabled in these roles, Belluigi argues “opens these [roles and relationships] to reimagining and resistance” (2016, p. 31). These conditions are informed by the cultures, contexts and circumstances “which may enhance, constrain or maintain student involvement” (Belluigi, 2016, p. 22). Across the crit literature student roles are suggested as the student apprentice following the master’s tuition (Blair, 2007) doing what they are told to do. The emotional/intuitive artist-student following their gut (Elkins, 2011). Whereas the productive student - the collaborator and the reflexive practitioner are perceived to as co-producers in the crit space identified in Webster’s study of the architecture school (2007).

In each of these studies the student enacts certain activities that conform to the ideal. Each of these roles enacts subjectivities. It is where the artist-students and lecturers move pass a good crit citation to one of not knowing, or not understanding to questioning what they think what allowed action. This way of not knowing was suggested by Tim and is discussed in chapter 4. As suggested in the crit and studio pedagogy literature, I am looking for ways that allow a sense of partnership and student autonomy (Belluigi, 2016; Orr, Yorke & Blair, 2014 p. 41), as the perceived and desired behaviours in this pedagogical space.

In the next three sections I analyse and discuss three different forms of data. I present the conversation fragments of the artist-students discussing what the crit’s uses as role modelling to begin the discussion of repetition, context and pedagogical norms. I then move to photographs of studio and crit spaces where I analyse again using repetition, context and pedagogical norms. I use the survey data from lecturers and discuss in the context of the student and context of the crit in practice. In the final section of the chapter I bring together the three threads of analysis and discussion together to discuss the crit as a queer/ying making, unmaking and remaking

Different perceptions of the teacher’s role as role model

In this section I am using the prompt of teacher role modelling in the crit and follow this through into the next section with the art lecturers’ responses to the online survey. When I asked artist-students in the interviews what they thought the use of the crit is I used a

number of prompts from the notion of a good crit (Orr, Blythman & Blair, n. d). I have brought forward the notion of role modelling and made visible different understandings what could be inside, in relation, as the pedagogical pivot place of a crit. In the example of role modelling in Schön (1985), the lecturer models the remaking of the student's work, marking up and over the student's work in red (Schön, 1985, p. 36). This role modelling Schön suggests is the capacity to work with an emergent practice, and problem solving as an exemplar. Schön suggests this is a part of the reflective practicum; learning with an emergent practice, theoretical knowledge and theory put into action (Webster, 2003). Belluigi argues role modelling by the teacher demonstrates aspects of being an artist and making artefacts is one of the strongest threads in the teacher's role (Belluigi, 2016). Role modelling opens possibilities and opportunities of embodied learning that is subject to questions about how successful the role modelling is for students (and teachers) - observing, mimicking, and understanding ways of being and becoming and how the role modelling is aligned with practice, university and artworlds (Belluigi, 2016).

Kath is print major at Suburban University. She entered art school after high school. Her artwork is concerned with mark making and the city environment. Lisa is a print major at City University in her early 20's, she moved interstate to come to art school straight after high school. Lisa's work is focused on layered networks that she makes using etching. Emily was a little older in her late 20's when she entered the print program at the art school and had also moved interstate to come to art school. Her artwork was concerned with animal and plant ecological survival.

Yes I think it's good and it makes you think, because Jennifer was always saying, if you like it you have to say why you like it. So you are constantly having to say in a critical way say why you like it or not. (Kath, Suburban University)

Yeah, I mean every time they give a talk or a lecture, slide show, it applies because they are constantly using this language that – if you stepped straight in without knowing anything about art in to third year of art you'd be confused by a lot of the language. But because you are constantly exposed to it from first year through to third year you don't even notice. You're accustomed to it and you know what they're talking about. So definitely them talking, helps you to get that language. (Lisa, City University)

I guess so, I never really thought about it that way before. (Emily, City University)

In these responses there are elements of repetition, a context and a response to pedagogical norms. Kath is being made to think critically, through the repetition of her lecturer “always saying”. It allows the question what is critical in this doing. Butler argues that to make a performative work, it recalls and recites conventions that have engaged and constrained particular effects (Butler, 1995). The particular effects in Lisa and Kath’s discourse, “always saying” and “every time”, as they are discussing doing actions, iterations, resonances rubbing up against my questions. The recalling and recitation of the conventions of the crit and how to ask and answer questions are suggested by Lisa’s and Kath’s response. The repetition of this act of responding is layered through Jennifer’s questioning. In the crit, you just can’t like something – it is qualified with the whys. The expectation of speaking critically, of critiquing in a particular way, “you’re accustomed to it” is a taking up a certain subject position. As Lisa says, it “helps you get the language” the particular effect of “getting” the language being contextually used in the crit is a pedagogical norm.

Lisa’s acquisition of getting the language is different to Emily’s realisation of role modelling as pedagogic. The confusion that Lisa feels being undone or made different through constant exposure to the language of critical art criticism is a way to think the crit as a context that allows a difference. Lisa adjusts her language in the context of the crit with other matter, matterings and other bodies; her talk is different now in third year. She has become different in the relations, tempered by the context and her prior experiences.

For Emily the encounter is not seen or thought as such but still the overlap and encounter of the crit reverberates a force; she guesses so. The feeling that her talk has changed in the iteration of the crit is a possibility. The pedagogical norm of understanding what the teacher is role modelling is not automatic for Emily.

These responses are significant as they point to context and pedagogical norms experienced in the crit that question how autonomy and agency in this performativity. The subjectivities of citation of using the appropriate critical response, to think about the lecturer as a role model is already conceived by Kath and Lisa. In Emily’s response, there is a thread of not recognising the role modelling as a viable option – a not wanting to be like that. Or not identifying with the possibilities of being or making being role modelled (Belluigi, 2016).

Only certain roles can be modelled if there is only a few ‘ideal’ models are being offered as a possibility. The certainty of the role modelling is removed and complicated as the “students internalise, adapts and resists” (Belluigi, 2016, p. 26).

In the crit, the viability of a subject is constrained by the constructs of the pedagogical norms and how the rules are used and mobilised. These responses query understandings by “mobilizing the rules differently” (Butler, 2006, p. 532) in pedagogical situations. This alteration, Gowlett argues, is Butler’s version of the subject’s agency as a doing not a being, with the doing as the subject being formed through actions, and not necessarily deliberate actions (Gowlett, 2015, p. 163). Butler’s notion of performative resignification situates “in the exact same location as regulation” (Gowlett, 2015, p. 163); power forms the subject in constraint, and the subject is extended the subject’s alteration. Rather, “action is not premeditated but instead pushed along by the necessity to be recognised as a viable subject” (Gowlett, 2015, p. 163).

In the next section I move to the lecturers’ responses to the question if the crit’s role as a way of role modelling art criticism. This is not a comparison between the artist-students or the lecturers who responded to the survey. I do this to think with the data, to think with the idea of what a role model does and how this might be discerned within in a notion of what is difference in the role of the crit.

Questioning the survey prompts as normalisations of the crit

In the online survey data, the lecturers responses become a way of approaching a threshold about their perceptions about the crit’s role. It becomes a space to flatten and fold both the question and responses. In the response to my question, if the crit’s role was a way of role modelling art criticism, there becomes a way to queer(y) (Gowlett, 2015) the notion of role models and art criticism. Almost two thirds (65.9%) of the responses agree and strongly agree with this prompt. One respondent disagreed and four respondents neither agreed or disagreed. The question of what kind of art criticism is being modelled is unasked. In Belluigi’s research she found that lecturers were modelling a modernist conception of being an artist, rather than the school’s post-modern conception of the kind of artist it produces (Belluigi, 2009). This mis-match speaks to the performativity of the crit and the possibilities of becoming otherwise. I argue that without attending to these recognitions that the

pedagogical aims of using the crit to role modelling criticism would be lost, or liable to misunderstandings.

This prompt came from a historical normative understanding of the role of the teacher in a master-apprenticeship relationship as described by Schön (1985). Buster and Crawford (2010) suggest that the crit's role is for criticism as a predetermined conflict. The crit may not be as useful as Buster and Crawford (2010) suggest in giving practical solutions to the deficiencies they distinguish in the artwork. In Blair's study, a design student described the crit as "unpicking and not necessarily putting back together again" (Blair, 2007, p. 87). Belluigi further elaborates on the notion of the artwork constructed as an "pedagogised object" in a space where artist students are "feeling torn between making strategic or meaningful choices" (2017, p. 214) in deferring to the academic staff's authority as accessors. This pedagogised object may conflict with the students-artist's desire to make work of their choosing and in the student-artist's choice of materials (Belluigi, 2017, p. 214).

In the art school, studio based subjects can be small and intimate. Small groups of students (between ten and twenty-five) and lecturers can be working together for long periods of time (between three and up to six hours for a lecture and tutorial in a studio subject). Moreover, studios usually have small teaching faculties, teaching over the multiple years of the degree program. The personal becomes intertwined and assembled in ways that are more unusual than in the wider university where larger classes and multiple lecturers are more common. In Elkin's recognition that crits "are unusual situations, and it takes a lot of work to understand them" (2011, p. 23), the crit and its pedagogy call for questions to be asked of it to be able to make it render-able. By using queer theory to question pedagogy, Deborah Britzman argues that it raises possibilities,

of articulating pedagogies that call into question the conceptual geography of normalization... At the very least, what is required is an ethical project that begins to engage difference as the grounds of politicality and community. (Britzman, 1995, p. 152)

The questions I ask the artist-students and lecturers are not queer. The literature on the crit is not queer. However, the event of the crit may be thought of as queering and queered, and queried through rethinking its role (Britzman, 1995), and thus beginning to engage difference as the grounds of its constitutional capacity and its community. It is in the analysis

of the data and theory, the role of the crit that becomes queered by thinking and rethinking, differently and iteratively. Tearing and wearing through, and passing over, an interpretation of what a crit could be, into something that becomes with doing.

In attending to queer theory in this discussion of the crit, “queer concepts ≠ queer subjects/objects” in pedagogy (Rasmussen & Allen, 2015, p. 433). It is the concept of queer/ ‘queer(y)ing’ that can make, unmake, and remake different knowledges about affect, agency, and studio pedagogies. Christina Gowlett (2015) argues for a “Butlerian inspired ‘queer(y)ing’ perspective” (2015, p. 159), as another way of “doing” analysis that offers different possibilities for thinking, where “[t]hinking otherwise’ unsettles ideas that have seemingly become obvious and grants space to alternative and/or subjugated knowledges” (Gowlett, 2015, p. 161). In using the term ‘queer(y)ing’ Gowlett is using both queering and query, to “query/trouble the normative knowledges”, activating a “doing” as “a mode of questioning” (2015, p. 161). She positions this term queer(y) through the use of three understandings of the effects of accountability pressures; schooling being testing focused, narrows curricula, and that is governance from above that situates a generic ‘best practice’ approach, both as a prescriptive and diagnostic. In positioning queer(y) the crit, I see this as way to situate the a/effects of the ‘good’ crit: it is a certain mode of questioning of how the practice of critique constitutes a category contextually, and again questions our most sure ways of knowing.

My question prompts from the online survey (and repeated in the conversations artist-students) begin with the idea that the crit could engender normative and dominant understandings (Gowlett, 2015) of the role of the crit in the art school studio. In my survey questions I gathered some of the indications of the role of the crit such as a way of role modelling art criticism (Schön, 1985; Webster, 2003; Blair, Blythman & Orr, 2007; n.d.) to gauge a response to these roles. When the notion of role modelling is translated through Gowlett’s problematising effects of accountability pressures, the role modelling in the crit becomes troubled through questioning and contextualising the normative understandings of each indicator. There are particular ways to do art criticism. The assumption is the crit is a space for art criticism, but of what kind of criticism is being role modelled? If is as “a witness of a virtuoso performance of their tutors” (Percy, 2003, p. 151), the red pen marking up and over the student-architect’s drawing in Schön’s example, or the lack of discussion of theory

by lecturers mentioned in Blair's crit examples, this may not be particularly useful role modelling.

The notion that there are particular ways to "do" role modelled art criticism relies on generalised concepts of art worlds and practices. In the online survey, lecturers responded in the capacity of crits to build these skills to do art criticism as learning a language, using a suitable model of crit which varied, and whether they thought small or larger groups were more successful. Attendance is an issue; for some lecturers the crit was mandatory for students, and for other lecturers, it was when students wanted to attend.

Participants, without participation of all the students the value of the crit within a class or group is lost. They learn from each other and the confrontation of being expected to speak, respond to each other and to take criticism. Well conducted it can build students' confidence and ability to talk about their work and others. A language learned in how to read and decode/analyse images. (Survey, Lecturer, 25)

Students are invited to participate in crits and a schedule is posted up but I do not expect all students to attend all crits. I would expect those present to be thoughtful, genuine and polite in their contributions. I personally have always been critical of models where crits drag on for days and many students and staff have to have their say. I feel that these can be counter-productive. (Survey, Lecturer, 23)

What happened when students didn't conform to the notion of a successful crit; they missed out the information that they were asked to present; they didn't articulate their intention or; they disappeared from the crit when they didn't want to present. Hickey Moody suggests students come to art school as encouraged by popular culture and ways that they have understood what is artistic from social culture as "particular kinds of subjects" (2013, p. 1). Hickey Moody argues this is an "aesthetic citizenship, of belonging to a community through style" (2013, p. 122). The particular styles have particular performativities involved.

In queer(y)ing the crit, the notion of resistant pedagogies of aesthetic citizenships becomes a way as Hickey Moody suggests that matter is "inherently resistant", and we learn from them as they show us otherwise, and in "*generat[ing] resonances*" (Hickey Moody & Page, 2016, p. 16),

we are not just interested in how the pedagogical a/effects of objects change ideologies and popular practices, but in the rubbing up against each other, the

resonances - the material and affective dimensions of change that makes subjectivities and make people aware of, and open to, change. (Hickey Moody & Page, 2016, p. 16) It is in these resonances, in the in-between between artists and their artwork, in the students' processes of making, remaking and unmaking with matter and actions, and each other, in the studio, and in the crit, where the affects pool, rubbing, and overlapping.

In the next section I attend to images of the space of the studio to discuss performativity and the queer(y)ing normalisations of practices.

Normalisations of the studio space and its practices

The emergent worlding in this space is mattered through and with the studio, the activities in the landscape of the studio, and its community. The studio itself is a part of a differentiation that has affect (Hickey Moody, 2013, p. 122). As a part of an approach of queer(y)ing the crit, I photograph the matter and landscapes of printmaking studios (see Figure 13 and 16), with the residues of processes (Figure 14) and activities (Figure 15). Through these photographs, I read the photographs of the studio as a mode of questioning the regimes, processes and activities as a “counter- politics” (Gowlett, 2015, p. 162). Gowlett suggests this mode of questioning as counter-politics explores the resistance practices, and I extend this now to include the matter of the studio as well as the crits.



Figure 13: Etching presses, Print studio at ANU, Canberra 2016.

Manual presses, bins, hotplates for heating inks on plates.

Unseen: how is the space shared? Close together, seeable, recognisable.

Unrecorded: shafts of late afternoon sunlight illuminating dust (remembered)

Unfelt: How is this space learnt and unlearnt?

(research note)



Figure 14: Squeegee storage and clean up area, Print studio at ANU, Canberra

*Mop, bins, and brooms.
Who cleans up after themselves?
Communal squeegees.*

*Unseen: why are they pooling in this corner?
Unrecorded: are they in the “right” place?
Unfelt: is this a non space?*

(research note)



Figure 15: Lithography drying area, Print studio at ANU, Canberra 2016

Oily inky gloves and lithography muslins, first premise of lithography is oil and water don't mix.

Unseen: Who wears these gloves? are they communal? Are they named?

Unrecorded: Who washes these cloths?

Unfelt: Are they dry? (they smelt dampish, re –remembered my dislike of damp)

(research note)



Figure 16: Typography area, Print studio at ANU, Canberra 2016

Possibilities of text.

The impossibility of keeping categories in this space.

Fonts, size, mixed, lost, unsorted. Babbled language.

Unseen: lead dust from the type

Unrecorded: the piles of unsorted type.

Unfelt: the weight of the trays holding the heavy type (remembered).

(research note)



Figure 17: Crit room, Expanded practice, City University, 2012

*-white room, seemingly lost tables and chairs in no obvious order.
- signs of this rooms use, the wear and tear, the pinholes in the walls.
-Always being painted white, "like a gallery".
No windows (hidden behind a partition).
More hang space, less other world - more this worlding- this moment.*

Unseen: (remembered) Honours year folio presentation, not an interview. Dropping off my folio to judge whether or not I can do Honours... what did my artwork say?

Unrecorded: (remembered) the sounds of this room

Unfelt: (remembered) this room filled with students doing and making, unmaking and remaking. Screen printing in 1990.

(research note)

I place doing in the workshop, and the presses, back into the crit normalisation - what is being role modelled by this space and this matter? The actions inherent in the studio are different to the crit. The studio actions are about working within the regulations of the space, the order and disorder of the space is read-able to those inducted and use in this space. It pulls attention to the 'gallery-like' crit space, (see Figure 17), unsettling the idea that the crit is separate from the "doing" and becoming in the studio, making obvious, generating resonances, subjectivities of multiple becoming in the studio.

The photographs show particular ways of working, and working in close proximity in space and place. They show particular routines, places where tools are stored, and washing clean and hanging to dry fabrics used for particular printing techniques. Each of these routines speak to activities and doings that inform the ways of becoming and being in this classroom and studio workshop. In the practices of use in the classroom and studio workshop, lecturers and students work together, and students work with their peers out of class time. Students share the press room space (Figure 13), sometimes sharing time on the press, discussing, looking at others working, how they move and work the press. Working on the press is a learned activity in the studio. The training of the use of the press is governed and regulated by University health and safety guidelines; and knowledge from use of the press is gained over time.

My use of photographs informs the analysis of the data and theory in this study, as a way to "understanding of the social relations and subjective agendas" (Pink, 2007, p. 95), we see the place and space of these particular everyday schooling practice in university studios. When the images encounter the other data points, the different types of learning and the possibility of becoming in different ways are highlighted. Learning to become an artist in a studio environment develops from learning to make artwork, into what is it to become artists with others, in particular spaces, with particular equipment, with particular rules and regulations. The rules of the space: who has to clean, put away the brooms, wash the lithography cloths become visible in the order revealed in the photographs.

The matter, matterings and people of the studio enact different ways of doing to everyday schooling practices. However, the studio ideal of an artist may have "accountability pressures on everyday schooling practices" (Gowlett, 2015, p. 162) that are instilled as

normative in the ways they are enacted, interacted with and materialised. Agency becomes the deed that is done rather than is enacted with conscious intent, as Gowlett argues, “the subject is consequently brought into being *through* their actions and does not act with conscious intent” (Gowlett, 2015, p. 164). Translated to the university studio everyday schooling practices become the printing presses, the type and squeegees that are worked with and on in particular ways. This is learnt in the university studio with actions and affect. It is how we learn how to use the space with others, and how to clean up the studio after our use. We learn the risks we take when using lead type (we wear gloves and a dust mask). How to judge the cleanest cloth ready for lithography (the cloths have a particular feel when the gum arabic is rinsed and removed properly). We learn the rituals of use though action in particular space and materials. In these studios, artmaking has a historical canon, a critical relation, and pedagogies that operate in ways that may expect certain outcomes.

As a practice, critique is always situated contextually and is always normative. Butler argues the practice of critique emerges as, and in response to, the assessment of the structure being critiqued (Butler, 2004b). The role of the crit then is how the artists and artworks fit onto the school’s notion of what art is and its assessment (Orr, 2011), the crit’s relation with the art world (Van Maanan, 2009), and the student, lecturer and art school’s perception of power relations with each other and the art world. The practice of critique is a way of thinking about the particulars and contexts that inform a generative self-making (Butler, 2004b) or becoming through the subjectivities generated. Butler’s practice of critique is a way to think through where and what the boundaries are, and how the self forms in relation, and with performativity to those boundaries in the crit. It generates questions to think about agency and subjectivities enabling thinking about what makes a crit, and what makes a subject. I argue the crit is both performative using Judith Butler’s definition of performativity (1995)²³ and can be considered as a queer/ying (Gowlett, 2015) of the crit, generating becomings with artist-students and artist-lecturers though disciplinary norms, contexts and repetitions in doings and subjectivities in ways that may be consciously intended.

In summary

In Gowlett’s work with queer(y)ing methodology, she positions this methodology to be “troubling the normative understandings that dominate the formation of subjectivities”

²³ Butler’s theory of performativity builds on the speech act theory of J.L. Austin and its’ critique by Derrida (Butler, 2004a).

(Gowlett, 2015, p. 162) in social justice. It is in this positioning that both troubles research agendas for improvement, and in Butlerian critique of practice, that allows the possibilities of new and unforeseen ways of research (Gowlett, 2015). It brings into focus both the matter of these places and how resistance may generate in people, pedagogies and the matters of the studio. It is this querying/queer(y)ing of performativity of becoming an artist and what the role of the crit is in this becoming that the formation of subjectivities is important. It brings into focus the relationships with matter and people, and mattering and the in-between-ness of these as spaces of learning and teaching in the crit. It is in the in-between that the formation of normative notions of subjectivities of becoming artist are able to be questioned through how they rub or smudge (Ellsworth, 1997) matter and mattering, people and pedagogy, and understandings of queering/querying in the crit. By placing dominant normative understanding of the role of the crit and how it is researched into focus by queering/querying shows different recognitions, other than the transformative. As Gowlett argues,

“[a] Butlerian inspired queer(y)ing orientation is not concerned with finding a new and transformed end-point. It is instead concerned with examining educational moments that disrupt the ‘constrained assemblage’ (Youdell, 2011, p. 115), thus helping it to move and be (re)made differently. (Gowlett, 2015, p. 171)

In disrupting the normative assemblage in the pedagogical approach to the crit I am attending to the normalisations of the crit that may move and remake the crit in different ways.

The concepts of performativity, and queer(y)ing that I am using to think through the role of the crit and the studio, are positioned as normalisations that can be ‘doing’ analysis that offers different possibilities for thinking, to think otherwise. Role modelling becomes a normalisation to query through the use of repetitions, contexts, and pedagogical norms. In doing so I enact a doing, an agency that “locates the potential for alterability within the signifiers that constitute the subject” (Gowlett, 2015, p. 171); it is a part of my experience as a becoming researcher. It is in this expansiveness of ‘doings’ that attends to how to unpick data and theory in ways that allow little rips and wearings from iterative use to occur. This doing allows us to temporally embroider a way to rethink the role of the crit that attends to the worldings that happen in the crit. We make and unmake these events as worldings each time in this ‘unusual’ situation (Elkins, 2011) of the crit, and always in the remaking in how we think and rethink the experience and event of the crit.

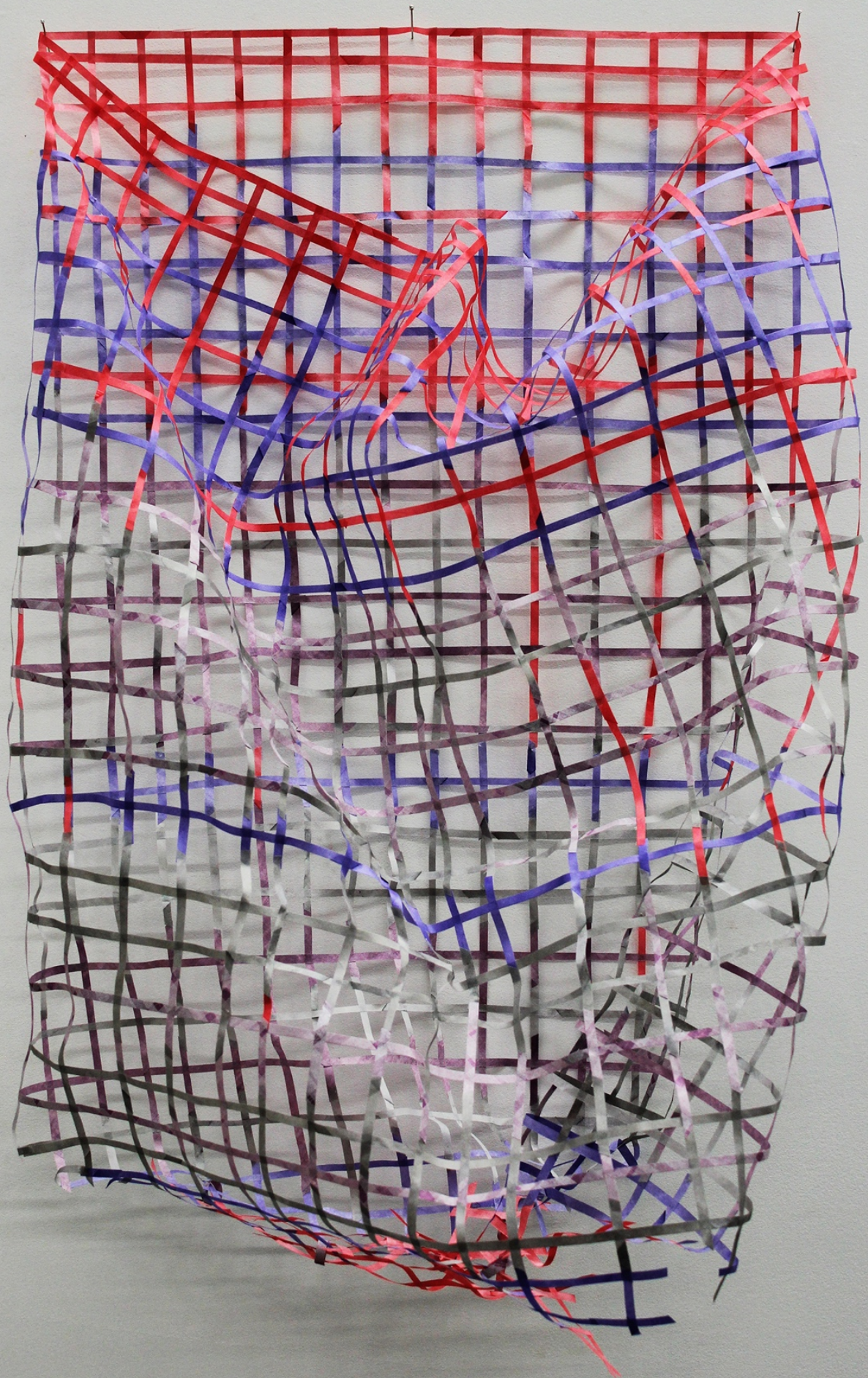


Figure 18: Reprise 5. (Researcher artwork).

Megan McPherson

Considering (sack)_dangerous thoughts

Relief printed etching, rice paper, hand coloured with pigment ink, archival glues.

Approximately 100 x 60 x 40 cm.

Finalist, Banyule Art Prize 2015, The Hatch, Ivanhoe.

Considering (sack)_dangerous thoughts is a large hand printed open weave-like bag for the collection of dangerous thoughts. It's a paper sack. It is both empty and full at the same time. It is a fully leaky object, a metaphor for change and how we involve others and ourselves in a space of change. This work is ultimately about risky space; what we risk when we to think and activate dangerous thoughts. Full of unseen, unspoken, dangerous thoughts, this bag is the collection and thinking space before activism. I invite others to collect their thoughts in this space, preferably their dangerous thoughts in a fragile sack of woven-like paper because activism and social change is a risky space. A risk to be in, and a risk not to be in.

This sack is for ideas and thought, and like all good dangerous ideas, they escape this space.

Chapter seven: Owning the work: Affect and sensation in embodied pedagogies of desire in the crit

In this chapter I am focusing on affect and sensation in the learning self of becoming artists in two fine art studios in two Australian university art schools. Elizabeth Ellsworth's question "how does the fact of human embodiment affect activities of teaching and learning" (2005, p. 2) is the opening ambit in this discussion. How is affect and sensation embodied in the learning and teaching in the experience of the crit and the interactions of knowledge in the making? How is the crit embodied? What are the desires that are generated in the crit?

This chapter is a critical thinking through the ways affect, sensation and embodiment in the crit can enable different knowings that build evidence to support and problematise claims about the crit in studio pedagogies. In studio pedagogies, there is an emphasis on the artist-student having an intention in the artwork (Belluigi, 2009) and this intention is discernible. Another is the artist takes a stance in the artwork (Logan, 2013). A third emphasis is the pedagogical relations within the studio. The artist-student taking up the suggestion of contextualising her work that challenges her concept of what her art practice and what artwork could be. Each of these examples is about as an instance of personalised learning and 'owning the work' - a saying²⁴ that came through the data gathering in different situations. In choosing this data to highlight affect and sensation, and couching it in the crit and more general literature of the art school²⁵, I explore the embodiments of 'owning the work' to both support and problematise the experience of the crit.

Introduction

Emotions are well travelled ground in the literature surrounding the crit in architecture, and, in art and design studio pedagogical literature. In Percy's 2003 study of the crit she likens some the observed lecturers' behaviour as "performance art" (2003, p. 151) where supremacy and witnessing such a performance was a part of the crit's primary

²⁴ 'Owning the work' was used in an incident in a crit by Tim in a crit at the City University and discussed in detail in chapter five.

²⁵ Some of these literature sources are the popular culture of memoirs and observations of art school experiences rather than the academic journal sources. I use these sources as another cultural insight into the crit as possibility more well-known representations of art school than the scholarly literature in the discipline in academia.

function. Much of the discussion in the literature is about the negative affect of the crit where students were derailed, and acculturation and gate keeping practices are palpable (Webster, 2003, 2006; Blair, 2007). The American feminist artist and educator, Judy Chicago (2014), describes crits as providing feedback, advice and guidance to students, however much of the time missing the mark, with sometimes dubious interactions with visiting artists. In the university studio, learning cannot be automatically assumed in the engagement in the crit activities, as Chicago identifies,

we began to discuss the students' intentions as artist. I was quite surprised to hear that most of the students assumed that 'all artists are alike'. I could not figure out where they had gotten such a wrongheaded notion; different artists have varying aims."
(Chicago, 2014, p 136)

In Sarah Thornton's *Seven days in the Art World* (2009), she describes crit activities at California Institute of the Arts, as an interrogation of the artists' intentions, a way to understand motivations and "which parts of their practice are expendable" (Thornton, 2009, p. 53). Thornton argues that although crits are not art world events (Thornton, 2009, p. 44), the ways in which they work are important to acknowledge because the crits inform the ways that the art world works (2009). Thierry de Duve (2009) suggests that art school is secondary to cultural mediations happening in the systems of art galleries, museums and institutions, public and private collections and collectors however the "art schools best suited to the current world... consider themselves a part of the *artworld* establishment" (2009, p. 17). Howard Singerman (1990, cited in Thornton, 2012) proposes that art school education is about "how to be an artist, how to occupy that name, how to embody that occupation" (1999, p. 53), although learning cannot be automatically assumed in the engagement in the crit activities or being in the place and pedagogical processes of an art school. In focusing on the crit I am attending to the crit as a particular learning and teaching event that generates feedback and evaluation to consider what the crit produces.

In the next section I introduce the three artists crit and describe their presentations and their later interview responses to questions about their artworks as a way to glimpse the ways that they understood in the complex relations in the crit.

Three artists and their crits

The three artist-student voices I have chosen to work with here are not representing the whole, but are three different ways of understanding the experience of the crit. These crits give partial insights in how relations are positioned in the crit and the desires that are called into play. I chose these three artists as their responses were conversations that stay with me and repeating the notion of ‘owning the work’. The responses intersect and overlay my thinking about the crit and how it can generate thinking and doing in ways that both transforms and blocks ways of becoming an artist. The responses speak to widely held beliefs in the studio. Emily’s intention addresses what is the motivation is of the artist, what is challengeable and expendable, and picking up on what Tim said in his interview, how the artwork speaks and supports the artist-student in the crit. David’s stance attends to how the experience of learning happens in the studio, whether this is an “academic” learning (or valid, or the value of this knowledge) through the experience of making art and how this learning experience relates to an artworld. Lily’s relation examines the conceptualisation of what art is and how to approach and practice it - what fits and what doesn’t in her understanding of what can do. Emily and David presented artwork at different crits at the City University and Lily presented her artwork at the first Suburban University crit of the semester.

Emily’s work was an installation of piñata-like indigenous animals made from printed papers. The fringed papers were glued onto a heavier card to form an animal and suspended from the ceiling. Emily had come to art school from interstate and was slightly older than the school leavers in the group. Her artwork was concerned with concepts involving animal and plant ecological survival. They were a performance in waiting for interaction.

David, at the time of the data gathering was in his early twenties, his artwork was interested in more philosophic concepts based on the practices and systems of knowledge use. David’s work documented library process of stamping dates in the back of borrowed books. The process, no longer in use, was photographed and printed as large format colour images over a metre in area. They had a grandness in scale, magnifying the procedural and temporal lists of stamped dates.

At the first crits of the semester Lily, from the Suburban University, presented artwork she had made in her last class from a year earlier. She had recently returned to art school after the taking a year off to study abroad and an internship. Lily was interested in

landscape, the physical and the physiological. She was interested in how landscape interprets emotion and memory. Lily's presentation was about her ideas of work to make, it was speculative and her artwork and thinking shifted between her crit and our interview.

Emily - An intention

Emily described her presentation as giving a historical context of her work, the personal meaning behind it and the construction of the artwork. She structured the presentation in a way that connected the context, the meanings for her and how she had made the artwork at the end of her introduction. In the discussion after the presentation, Emily's objects garnered feedback that challenged her intention in making artwork that was highly crafted with both process and intention; it challenged the way she had contextualised the work in ecological discussion of indigenous animals and loss. Some of the feedback critiqued her intent of her artwork by an artist-lecturer working with Tim, and later she discussed it as a kind of an affront,

I think maybe he feels like we are just layering the simple act of just, kind of, the act of making with too many meanings. In his eyes, its maybe too convoluted in that way. Whereas my view is that if I didn't have the concept then I wouldn't have made the work in the first place because that is what initiated the work. So it's not like I really wanted to make some piñatas and I thought "Hey, what can I do? Oh, I'll just think of some reason and kind of infuse it with all these concepts as an excuse" because that's not how the work came about. (Emily, City University)

In the sensation of the critique as an affront, Emily recognises a moment where she is challenged to consider how she is thinking in her art making. In the crit the articulation of Emily's intention and her conceptualisation of her artwork was clearly stated. However, the challenge from a lecturer in questioning how the "crafting" of her artwork was imposed on the concept was one that pushed a response and an affect. Emily aligned her artwork practice to the conceptual push of the pedagogical approach in the City University studio as artwork as creative practice research and research-based practice. Creative practice research is an artistic practice research methodology (Dean and Smith, 2009; Barrett, 2010; Candy, 2005; Nelson, 2013) where knowledge contribution is generated and enacted in different ways to quantitative or text based qualitative research methods to develop new knowledge. The sensation of feeling her affront challenged Emily to address how she knew that her approach

was research. The artwork fitted her terms of how Emily understood the pedagogical approach in the City University.

The notion of the learning experience as a sensation where she feels herself thinking, Ellsworth argues, “It feels itself becoming sensible” (Ellsworth, 2005, p. 119). In her description of a learning experience, her mind/brain/body shifts from what she knows to something “yet undetermined by the grid” (Ellsworth, 2005, p. 119) of knowledge understood. Learning selves in motion respond to undetermined knowledge in ways that curriculums, outcomes and linear progressions do not,

The grid has no ability to “see” knowledge as it is in the making. It has no faculty to sense the movement/sensation out of which knowledge itself emerges: the experience of the learning self in the making (Ellsworth, 2005, p. 120).

They do not trace the grid; a body in motion is mutable, positions change. When Emily speaks of her artwork, she understands her idea of an artist is one of intention. Without artistic intention, Emily doesn’t recognize it as art. Emily’s response to a lecturer’s critique of her artwork being too craft based,

I mean I understand where he (the lecturer) is coming from and I do some craft myself. I sew, I’ve dabbled in crochet and cross stitch and stuff like that. I don’t do it with an artistic intention, so I guess I don’t see it as art. I mean I can see how the two can overlap but the intention is important. (Emily, City university)

Emily’s grid has been established in a comparison of making something to be useful or not, and she sees artists being “a bit more frivolous or something”. In that space, where Emily has recognised artistic practices, it is the affect of that’s not being an artist is more than being creative and making. “That’s not art”, the affect is in the intentionality of the making. Emily states her artmaking is more “frivolous or something” a space which contests her notion of intent in her practice; this her gives a space to understand artist practice as a sensation and a recognition of “frivolous or something”. This recalls the notion in affect theory of “at once all powerful and powerless” (Seigworth & Gregg, 2010, p. 21) as a moment of affect, a nudge to becoming. In the naming of this ‘frivolous or something’ practice, art making is positioned as embodied, connected with forces and understandings (Ellsworth, 2005, p. 119) of what art is, or is not. In responding to not being like that is a sensation, and in making her artwork, Emily embodies her intention. The crit made this sensation visible and recognisable to Emily in a way and has made her grid tangible and

distinguishable. She can say, not like that. It is “something other than a return of the same” (Lather, 1998, p. 492).

It’s about the intention and I’m not making things because I think they’ll sell, I’m making them because I feel the need to make them. I guess that’s the division for me.
(Emily, City University)

In this division, there is a recognition of what becoming an artist is for Emily. The subjectivities of becoming an artist include the notion of making because Emily feels the compulsion to make. This compulsion to make shows how she values and boundaries different types of artist practices. It is an artist intention that is in momentary collapse and construction, and moments of affect and desire of what she considers to be an art practice.

In trying to think differently about the crit, this moment is particularly interesting as it does multiple enactments at once allowing ways of attending to the affect and sensation happening. The lecturer’s take is a challenge; it conforms to the activity of the crit as a judgement and evaluation that is espoused in some of the crit literature (Buster & Crawford, 2010). But in Emily’s affront to this challenge, she is able to dismiss it as she sees it as a questioning the merits of the ways of working in her studio that she knows better than the lecturer. She does not take up the opportunity to warrant or build her argument in her defence but responds by iterating what she understands are the ways of learning in her studio. She doesn’t question or change her way of working except to generate upset or slight, rather the challenge actions difference for her – of how the lecturer doesn’t know ‘her’ studio. Her personalisation of her learning allows her to disregard the intent of the lecturer’s remarks – where I think he wanted Emily to argue her claims of the intent of the work.

This difference points to ways of enacting practices that become a part of the ways of thinking about becoming an artist. For Emily, the notion that she is “making them because I feel the need to make” the artwork situates her making, overriding the everyday needs of being able to sell the artwork, or acknowledging the art world’s commercial cultural production industry. I think this disarms Emily’s warrant of the artwork. Emily has a voice in her intent and she uses it in her presentation and in the artwork. Rather than saying as she did in her presentation – this artwork is important – I am focusing on ecologic and diversity issues in the environment – the artwork attends to endangered species in animal populations and how human interact with them. Emily’s response is tied to a notion of making that is a comparison of practice, one that is commercial and one that is intrinsically tied to her ‘need’

to make artwork. One practice being more important than another in a hierarchical judgement and evaluation of values that place the individual intention over the financial, and the crafting practice below the artistic intent. In this positioning, what constitutes art and practice for Emily becomes apparent and iterates her the positioning of what is thought of in an artists' practice is in affect and sensation how she embodies this practice.

David - A stance

David's artworks document a process no longer in use. His artwork is photographs of the coversheets and the due date slips stuck in the back covers of art books. The books were deaccessioned from the university library. In our interview, David interacts with the idea and affect of being academic, of writing, and of being able to argue the merit of his artwork. His idea of the university is mediated by traditional understanding of what is being scholarly. For David, to write about his artwork is both a performative action and a thinking action. It is not practiced as a part of his experience of the studio's pedagogy and he enacts his own action to do this scholarly work. This is a construction of what David thinks should be enabled in his art practice; he wants to be able to argue, and to position his work within a particular conversation of contemporary art practice. In discussing the crit, David suggests

I think it is very helpful, I think it prepares you for real world situations. I think, as opposed to something like writing an essay which would – I mean possibly would also be helpful... which I think is neglected because I don't think they necessarily expect people [who] are aspiring artists to be academically engaged in a high degree. I think...

Look I think it would help to possibly have a mix of the two. Maybe throughout the semester, like you do have to do project proposals, but there is never really – apart from in art history where you are talking about other people's work and you write essays – which is a requirement – within the art school there is no requirement to dissect your own work in quite an academic way, which I think could be helpful.
(David, City University)

In “attending to the encounter” (Jackson & Mazzei, 2013, p. 131), the encounter of the crit it materializes gives a way to read/think/see (Jackson & Mazzei, 2012, p. 130) and “requires an emphasis not on how discourse function, but how they materialize” (Jackson & Mazzei, 2012, p. 130). Writing for David is a way to enable this materialisation. In his

course, he believes “there is no requirement to dissect your own work in quite an academic way”. The event of the crit allowed David to consider how he wanted to argue his work and to clarify his position. He identified that the art world that he wants to interact with is one that you had to be able to do this activity otherwise, ‘...it’s not really going to be interesting or important’.

For the pedagogical activities of the crit to put thinking into relation, Ellsworth suggests that “it must create traces to think without already knowing what we should think” (Ellsworth, 2005, p. 54). Ellsworth argues ways of thinking that create experiences in the making that allows for the reaching for understanding that “without freezing or collapsing, the fluid, continuous, dynamic, multiple, uncertain, nondecomposable qualities” (Ellsworth, 2005, p. 5). David’s encounter with the crit in his practice suggests multiple ways of becoming an artist, and the recognition of becoming an artist that writes in an academic way. This is a recognition of a difference in multiple art worlds. This encounter allows the discursive and material of the crit, existing simultaneously to prompt thinking how the practice of becoming an artist is embodied.

David’s response is different to Emily’s intention in that how he embodies becoming an artist is described in the weight and emphasis that he places on the critical skills of writing and of being scholarly. The emphasis on writing traces an activity which is divisive in the studio arts of where and how writing fits – if at all, into artistic practice. In the university studio, David is saying the ‘right’ things to fit into the scholarly hierarchy – the what is ‘interesting or important’, what is innovative and new knowledge are the language of the institution. Ellsworth’s way of describing the learning experience is useful in thinking through David’s experience. It pulls attention to ways of working and working academically. This in turn pulls attention to Butler’s practice of critique, to think of how David’s judgement of making artworks that are ‘interesting or important’, whereas Emily’s judgment is tied to the ways of working – researching and making artefacts – objects in an artistic way. In both, the notion of judgement becomes how David and Emily conceptualise how they can become what they recognise as artists.

In the crits neither of these responses were evident, the crit was not the stage to declare how David or Emily thought of themselves as artists. In the crit, they embodied how they thought the crit needed to be done. It is how they embodied the crit and their

preparation, and the reflection after the crit that provides ways of thinking through the crit as a way of 'how' to become an artist. The crit sets up comparisons of ways of embodying how to be an artist that are performative to the notions of governance of the institution and its institutional critique – the ways it judges and evaluates of becoming an artist is not addressed – but is responded too. The crit is responded to in ways that surpass what a “good crit” (Blair, 2007 p. 8) could equip a student to do. It goes past reflection to an enactment of becoming an artist in particular ways that they as artist-students recognise as artistic.

I think the artist-students responses to their crits and how they talked about how they contextualised the pedagogical force of the crit talks to Elizabeth Ellsworth's understanding of pedagogical sensation that she writes of in *Places of Learning* (2005). It is the sensation of becoming an artist in a pedagogy that does not know who you are or how you are thinking how you will fit into or embody this becoming. I do this to develop understandings of the crit that are past a duality of a good or a bad crit, past a positioning of pedagogically 'getting it or not' rather as becoming 'what', 'why', 'how' and 'where'. The questions become in what structures, governances, places, spaces, and with whom and with what matter am I becoming an artist. 'Owning the work' becomes a different call. The call is for how do I own the contexts of what becoming an artist means and how does the crit conceal or reveal these contexts. Affect, sensation and embodiment are significant issues in the crit because of “how they derail, or disable” (Seigworth & Gregg, 2010, p. 24) but also because of how they can support the learning and teaching activities being undertaken. Affect and sensation are what makes the learning and teaching activities of the crit, learning in the experience, knowledge in the making, stick to what and whom.

The crit as a contemporary pedagogical activity of the art school is an event that allows the notion of the artworld to be a part of the pedagogical approach. It allows the positioning of the participants, human and nonhuman in relation as a part of a wider conception of what it means to be an artist, how it is embodied, and what and how affect and sensation ascribes in the crit. The crit has affect in the event, in action and in the residual, embodied in the ways of becoming. In the next artist-student crit I attend to becoming in relation between what different conceptions of what art can be.

Lily - A relation

Lily had returned after her break to finish off a double degree in education and art. Through her art practice, previously Lily was interested in landscape, the physical and the psychological aspects of memory. After returning from her year abroad and concentrating on her Education double major, Lily's interests also concerned the pedagogical interactions of children's learning through artistic actions and activities. Her ideas of artwork shifted between the crit and our interview in an attempt to integrate her ideas of supporting the development of a community learning centre in Africa that she had visited.

A lot of my time is spent doing that, so last week I was telling Jennifer [her lecturer] about it and talking to her and showing her the new website and everything. She was like "Why don't you just do that, your project for your art?" And I was like, "But that's not art, I don't see it as art, I just see it as my project that I want to do and I want to teach in this centre and I want that to happen". And she was talking about Bourriaud and relational aesthetics and how life is; how everything is relational. So the things I am doing outside of my life, outside of Uni and whatever, I should bring in to [the studio], and use it. (Lily, Suburban University)

For Lily, contextualising her work within a framework of relational aesthetics challenged her concept of what her art practices was as she knew it. In this encounter with relational aesthetics, the recognition of an art practice that contextualises Lily's work for the community centre is a different way to think about art and art practices, and possibility different to the art practices she has been taught.

With art, I kind of just saw it as a separate thing to whatever I was doing outside. I think it's really nice that I can have that correlation between my life and something that is actually real and happening. I am sort of doing and actually using it as my basis of my project in the studio. (Lily, Suburban University)

This movement challenges her conception of what is inside and 'outside' the art school and what is an art practice. The crit in this instance prompted and materialized the possibilities within an art practice with the 'outside'.

Ellsworth (2005) calls and argues for an investigation into the notion of pedagogical experience, an area of knowledge she argues where affect and sensation challenges assumptions and practices that have historically privileged language. The experience of knowledge as play and pleasure, from an ephemeral realm, emotions, and the body and

embodied affects as subjective response are dismissed as feminine by theorists suspicious of experience as “it is ‘under-theorized’ and easily ‘contaminated’ by naïve subjectivity” (Ellsworth, 2005, p. 3). Ellsworth’s thinking about affect and sensation meets her pedagogical desire to show “knowledge in the making” and “learning as noncompliance” (2005, p.16). The models discussed by Ellsworth have a pedagogical force that,
invite sensations of being somewhere in between thinking and feeling, of being in motion through the space and time between knowing and not knowing, in the space and time of learning as a lived experience with an open, unforeseeable future.
(Ellsworth, 2005, p.16).

This notion of desire, and affect, Ellsworth argues simultaneously requests sensations in a “mind/brain/body” and invite transformation (Ellsworth, 2005, p.16). Affects, Eve Kosofsky Sedgwick argues,
are attached to things, people, ideas, sensations, relations, activities, ambitions, institutions, and any number of other things, including other affects. Thus, one can be excited by anger, disgusted by shame, or surprised by joy. (Kosofsky Sedgwick, 2003, p.19)

Desire, Kosofsky Sedgwick further argues, is a social force, not as a particular affective state rather as a “glue” forming an important relationship (Kosofsky Sedgwick, 2003). Conversely, affect is about “the capacities to act and be acted upon” (Seigworth & Gregg, 2010, p. 1) that is neither positive or negative, but the all of that. It is a force. It is the visceral response, the
vital forces insisting beyond emotion - that serve us towards movement, towards thought and extension, that likewise suspend us. (Seigworth & Gregg, 2010, p. 1)

To this, Ellsworth adds, affect that both suspend and animates us. It is in this affective and desiring space that the crit operates in the pedagogical *in-between-ness* (Grosz, 2001, p. 95; Ellsworth, 2005; Seigworth & Gregg, 2010, p. 1). Sensation, affect and desire are relational and contextual. Beyond emotion, or conscious knowing, affect is a force with the capacity to call to action and be called into action. In the *in-between-ness* of the crit, I am focussed on the ways humans and the non-human interact, resonate and respond, and also at the same time, are silent or shirk the call and response. The sensation, affect and desire is simultaneous and altogether. In the experience, affect and desire are the things that stays, the

capacity to gather affect and how affect and desire can “form dispositions and thus shape subjectivities” (Watkins, 2010, p. 269) are the aspects that I am attending to in the crit.

Encountering tensions in the affects in the crit

The three artists presented artworks or ideas that produced an encounter, “[i]t produces a cut, a crack” (O’Sullivan, 2009, p. 1). A rupture as a seeing anew, and thinking otherwise (O’Sullivan, 2009). The artwork or ideas presented both cited discourses and matter that could be to be mutually constituted in the production of knowing (O’Sullivan, 2009). For me as an observer of the crits and then interviewing the artists, the artwork or ideas cited the historical canon of artists’ artwork; the artwork was recognisable as artwork. The artists and artworks continued a process of working through ideas and responded to the cited artists in ways that extended ways of thinking about how they as artists worked.

There was mutability in the ways the artworks and ideas could be read in the ways the artists were thinking and reading through their artwork and ideas. In some of the artwork, the notion of play and pleasure, and of experimenting, was evident through the iterations of the process of making, how the artists had thought of presenting the artwork, and how they voiced their presentations and responded in the crits. The interviews we discussed the artwork or ideas presented. Each of the artists, Emily, David and Lily discussed their ideas of what they think an artist is/does/becomes/being. It is these desired ideas that speak to notions of affect and sensation. It is in these ideas, and challenging practices and assumptions that the crit operated in, both confirming and unnerving notions of what being an artist, and becoming an artist is positioned as an experiment in thinking.

In Ellsworth’s *Places of Learning* (2005), the examples of artistic learning experiences are layered with intent and ethical prompts that fuzzy the notion of what art is for her and can be in her learning in those experiences. For me, what constitutes art in Ellsworth’s spaces becomes both a question and a way of looking at the expectation of art and the desire of art, and the desire of the artistic learning experience. There are tensions in doing analysis in the experience of the crit in the university studio and the types of art Ellsworth experiences and describes. This analysis is not comparing the artworks of either situation, rather the focus of my analysis is on the learning experience and its structures, its people and matter. I do not want to miss-position the large sculptural spaces and the

memorials of significant world events described by Ellsworth with the artwork presented in the artist-students crits. Rather it is the experience of being in an event, a place and pedagogy that doesn't know who you are that is pivotal.

Ellsworth's experiences artwork with the notion suggested by the art critic de Bolla that "all aesthetic experiences can be seen as being, in at least one respect, experiences of the learning self" (Ellsworth, 2005, p. 78). The experience of the artwork and the making of the artwork has learnings as the material responds through its use, its touch, its affordances and its interactive-ness (Kosofsky Sedgwick, 2003, p. 13) The artwork is connected and connecting, situated in the *in-between-ness* of crit, and does things both as a response and in response. The residual of the experience of the sensation - 'a cut, a crack' - the affect, it sticks to all in the crit. By using Ellsworth's spaces and experience of learning with Butler's practice of critique, I pull attention to the practices enacted, the hierarchies cited, the desires and the challenges that are hinted at, or declared or not. It is the sensation and affect of learning and teaching, the institution and the crit generate to layer responses, desires and practices.

Sensation, affect and desire

In this discussion of sensation, affect and desire, I am attending to the idea of sensation affects and desires that stay with people, the made objects and artefacts, and the processes pedagogical and otherwise that make them. I do this attending because the crit is a pedagogical space that does not know what it can do, what it produces, and what it allows. Rather, the crit is the space of knowledge in the making; an encounter. O'Sullivan describes the encounter with an artwork as forcing us to think, challenging and disrupting. This crack is also affirming, "a moment of the encounter that obliges us to think otherwise" (O'Sullivan, 2009, p. 1). The crit is about the relations between the people and the artwork, the processes of making, and the contexts, histories and futures of the all these relations. In the crit the artwork is a force that is pedagogical. What I attended to over this data gathering was how the experience of the crit was a prompt in and as affect, in the shifts in the processes of making the artwork, in the always partial memory of the crit, and in the desiring to become an artist or become in other ways.

As a researcher in these crits, one way of understanding this experience was to ask questions about how the artists thought their crits went and how they developed their artwork from the feedback discussed and understood. As an educator who has used crits in her teaching, I found these responses challenged my assumptions of why I used crits in the studio. The artist-students' responses challenged my thinking of how the crits generate relations, and my approaches to teaching and learning. Asking questions based on conceptions of what a "good crit" (Blair, 2007, p. 8) does challenges me to question who does the pedagogy think I am? How does the crit equip artist-students to reflect, to learn from others, to clarify ideas, to practice presentation skills, to develop an awareness of criticality, to hear feedback or test ideas in supportive environments? I ask questions of how an environment is supportive or is 'safe' and what is its governances. I question what artworld or artworlds and how the artworld operates. I query how people operate in the crit, whether in challenging the artist-student what is able to be gained or lost. I attend to the contexts, histories and futures of the crit in ways that have impacted on my thinking about the crit. In the process of doing the research on the crit my thinking has shifted from a crit that operates in certain ways to one that acknowledges that a crit does not know how it teaches or learns. It does not know me. The crit does not know the artist-students. The crit is a desire that wishes something to appear and disappears others. It is not a safe or neutral environment. Nor is it automatically supportive, or combative. Rather it is what the crit makes available or not, contestable or not, or recognisable as a desire. In asking questions about what the interviewed artists- students thought about their experience of their crit, I encountered the sensation of what the possibilities of the crit could do. It is in a state of "never-quite-knowing" (Seigworth & Gregg, 2010, p. 9), how affect is recognised, changeable and unfamiliar and understood in those ways and mediated.

Making sense of this work then was about questioning positions and stances of the 'how', 'what' and 'why' of affect. How the artists in the study embodied this in-between-ness by making artwork, showing and talking about it in the crit, and later talking and showing me the processes of their thinking through the crit and their art making. This is stance of questioning is about desires interfering and resonating, with the 'how' 'what' and 'why' of the crit, it is

...especially challeng[ing] those assumptions and practices whose histories have privileged language over sensation, objects of experience over subjects of experience,

the rational over the affective, and knowledge as a tool for predication and control over learning as play and pleasure. (Ellsworth, 2005, p. 2)

By challenging assumptions and practices, looking at artwork as subjects of experience made within art schools where understandings of artwork and how it is assessed is predicated by localised notions of academic success (Orr, 2011) and art world currency or contemporaneity (Belluigi, 2009) iterates the relations that mediate from within. The crit is an experience that covets being ‘within’ and ‘a part of’.

Working with theorisations of affect (Kosofsky Sedgwick, 2003; Ellsworth, 2005; Gregg & Seigworth, 2010; Watkins, 2010) that “identify and denounced the distribution of winners and losers in contemporary society” (Seigworth & Gregg, 2010, p. 24), I understand the crit’s pedagogical force in its *in-between-ness*. It is about understanding the residual and enduring experience of the crit where people have said to me that they have never made artwork after art school, and the ‘crack’ and snap of the contextual and pedagogical relations. This study is a response and in doing it, I enact a recognition of what Seigworth and Gregg suggest affect studies can do; a further smashing of the pieces that enact a movement, an activity, a retort, rather than a deconstruction and leaving the pieces intact²⁶ (2010, p. 20). Seigworth and Gregg argue it is in the addressing of affective movements, as moments “as a demand on the social” (2010, p. 21) that “seek to imaginatively/ generatively nudge these moments along” (2010, p. 21). Moments, movements and matterings that “constitute ever new and enlarged potentials for belonging” to the lived experience of the everyday (2010, p. 21). This study is a way of thinking and understanding the demand on the social as an elongated moment to adjust, to nudge the pedagogy of the crit into a recognition of what I ask when seeking “finer-grained postures for collective inhabitation” (Seigworth & Gregg, 2010, p. 21).

In summary

In these three conversations, I asked the artists to speak about and show me their artwork, I wanted to understand how they and their artwork travelled through the process of the crit experience. In talking through how the artwork was shifting (or not), the artists started to articulate what they desired from becoming an artist through what they thought it was not.

²⁶ Suggested from an anecdote from Lefebvre after he published a critique of Tristan Tzara’s Dadaist manifesto of 1918 (Seigworth & Gregg, 2010, p. 20)

It was how they understood being an artist was not about, how they had understood the practice of being an artist through the experience of the crit and its relations as a desiring of something else. This work of defining critique and placing it within the crit is important because it highlights aspects of desire. Emily's desire is about having artistic intent, David desires an academic argument that had substance and weight, and Lily's desires of helping with her art practice. Each of the conversations was about ways of becoming; understand that the crit's pedagogical force in its *in-between-ness* is about understanding what practice is for Emily, David and Lily as artists. The pedagogical desire for these different types of practice with intent, academic rigour and helping are a 'strategy forcing us to think' (Ellsworth, 2005, p. 53). Being required to think of pedagogical force enacted through the experience of the crit enabled the possibility of,

thinking as a space outside the actual that is filled with the making (virtualities, movements, trajectories that need release); if the unthought is a sea of possible desires waiting for their chance, their moment of actualization (Grosz & Eisenman, 2001, p. 61), then for pedagogy to put us in relation to that outside - for pedagogy to put us in relation to thinking - it must create traces in which to think without already knowing what we should think. (Ellsworth, 2005, p. 54)

The artists are "made visible through practices" (Jackson & Mazzei, 2013, p. 130), their experience of crit, and by their desire not to have certain kinds of practices but other art practices they thought more desirable. This desire 'of a not like that' was as an unforeseen pedagogical force. However, it is this desire that also made the practice recognisable.

As the discursive and material stuff of subject constitution, what is recognisable and acknowledged, the sensation, affect is felt, desire is the future, as feeling. In each of the crits as a multiple pedagogy of sensations, the 'something elses' for Emily, David and Lily challenged their desired futures differently. It offered them ways to read/think/see/feel their learning experience in terms that they could respond. They responded in their activities, making artworks, becoming artists. They responded with desire and "imagining themselves as being and enacting" (Ellsworth, 1997, p. 40). In thinking through the crit, as an intention, a stance and a relation each of these responses enacts a doing. The sensation, affect and desire of the experience of the crit becomes recognisable and a part of the subject constitution of becoming.



Figure 19: Reprise 6. (Researcher artwork).

Megan McPherson

Weight of worry

2016

Relief printed etching on rice paper, pigment ink, archival glues.

160 x 50 x 20 cm.

Finalist, Fremantle Print Prize, 2016, Fremantle Arts Centre.

Weight of worry (2016) is a part of an ongoing investigation into materiality and measurement of affect. It is a bag for the gathering and measuring worries, an impossibility porous paper bag of worked paper. It is an uncomfortable and unknowable actions of affects.

The work is made from relief printed rice paper, hand coloured, and then cut and reconfigured as tapes or thread. In this reconfiguring the measurement device of a circle is deconstructed to strips of unreadable markers. Making a bag to hold affect is a way of thinking about how we enact affect by actions.

Chapter eight: Making in transit: becoming in, with, beyond the studio's crit

This chapter is a pedagogical exploration of becoming an artist as an investigation of a making practice and movement. Firstly, I examine the crit's briefs, setting the field for the crit in both City University and Suburban University. I then go on to introduce the artist-students, Lisa and Josh's from the City University in the section, "Particular kinds of artist subjectivities" that frames the notion of particular kinds of artist subjectivities in the two university observation sites. This exploration is to enable a rethinking of the pedagogical address of the crit as a pedagogical encounter that does not know how it addresses a learning self. In attending to these learning movements, and the contexts of each, I rethink using the work of Elizabeth Ellsworth notion of a learning self in motion (2005) and Tim Ingold's meshwork (2011). In the section, "Waiting in transit", I work with discussions of the City University Lisa and Josh and how their artworks and their friend's artworks had shifted, or moved in some way with each other, or from responses to the feedback from the crit. In each of these discussions, it is where the artist-students articulated gaps and learning movements, slipping in-between gaps of knowledge, research skills, experience and mishap which speak to notions of experimentation, risk, innovation and creativity. Lisa and Josh recognised in the other, the need to respond to an action, or event, or making, and they also responded to each other's actions. It is not the artwork that I am examining for these aspects but how the artists responded to and recognised a movement of a learning self. Josh and Lisa recognised subjectivities of becoming artists in each other; they comprehended and experienced what they thought is an artist practice. To use the learning self in motion situated in a meshwork opens ways of thinking how critical and reflective thinking is linked to the production and reproduction of subjectivities and artwork making, remaking and unmaking practices and artists.

In the section, "Moving-making in practice and in action", I focus on the pedagogical forces of making-moving, making and moving becoming an artist and the role of the crit in this learning movement. I expand on Lisa and Josh's experience of practice, where in action they both respond to how the experience of setting up and remaking their artwork was experienced, and experience through each other's actions. Rather than concentrating on making and/or on moving, making-moving together responds through, "A body in the

process of learning is a body blurred by its own indeterminacy and by its openness to an elsewhere and to an otherwise” (Ellsworth, 2005, p. 122). The artist-students, Josh and Lisa present themselves and their artwork in the crit, the artwork is in the making, and this is relational to the others in the audience and other artworks. This is an “experience of the learning self in the making” (2005, p. 120). Ellsworth (2005) positions art, media and architecture with pedagogy as an experience or event that in its mode of address “is unable to contain or control where and when its address arrives or how it is taken up” (2005, p. 54). This proposition gives a space to think and rethink about how art and making art is positioned in studio pedagogies in the section, “Making in transit”, as the moving learning self, and a making self (Ingold, 2011) that is materially evident in the crit space. Ingold argues that practitioners intervene in force and flow of materiality, following lines of forces to make things (2011, p. 85-91). This positioning of making as both materiality and force, places art practice and becoming an art practitioner within this context directly. Making in a practice in transit becomes another mode of address, another desire and excess; a creative practice that gleans knowledge in different ways.

Already artists

Students in the art school have their own ideas of what being an artist is now (Belluigi, 2015). They come to university with ideas of what is an arts practice and what kind of artist they think that they could become (Yorke & Longren, 2008; McManus, 2011; Burke & McManus, 2010). These ideas are sometimes in conflict with the idea of the art school (Madoff, 2009; Elkins, 2011) and their aspirations and intentions of artists’ practice (Belluigi, 2009; Gray & Howard, 2015). These notions are sometimes disrupted by the studio pedagogies, expectations of teaching staff, assessment, and the art industry (Van Mannen, 2009; Orr, 2011; Murray, 2014). Commonly, art schools’ position their educational practices via their websites with descriptions or propositions of art practice as ‘contemporary’, ‘interdisciplinary’, ‘creative’, ‘innovative’ and ‘critical’²⁷. In each of these propositions, there are processes of making and consuming art and culture that informs the studio context and its members’ styles and values. Anna Hickey Moody argues this is an “aesthetic citizenship, of belonging to a community through style” (2013, p. 122). Students come to art school with already made subjects and subjectivities (Hickey Moody, 2013) that are encouraged by popular culture and ways that they have understood what is artistic from social culture.

²⁷ These terms were used on the two university websites that were the sites of this study.

Studio pedagogies are particular. An art school can be described as a “launching pad for cultural experiments, a place of students to “mix it” with others, to learn, produce, and reflect” (Baker, 2010, p. 28). However, to learn to become an artist may be particularly individualised within art school experiences. Assessment is a key in this space. Stephen Henry Madoff states art schools’ address “what an artist is now and what the critical criteria and physical requirements are for educating one” (2010, p. x). In part, the art school supplies an art industry that requires producing artists to meet a demand for the speculative market, with an aside to the “cultural desires... of intellect, social and spiritual health” (2010 p. x). In between these two points are the complexities of artist and practice, in a studio or not, working for a commoditised market or not, “an artwork is anything now – a parade, a meal, a painting, a discussion, a hole in the earth filled with thought embedded in the work’s title” (Madoff, 2010, p. x).

In the next section I focus on the briefs for the crits from both City and Suburban universities. I attend to how the briefs articulated or not, the ways and rules of the crit. In particular it is how the crit can be read through a particular approach to research as creative practice that informs the becoming artist approaches in a particular kind of university studio.

The crit brief

In this instance at City University, the crit was formally governed with a project outline with a brief about giving the artist presentation, and a separate assessment form. The project outline given to the artist-students at the start of the semester is a series of prompts about the concept the artist-students are exploring, the research they will undertake to do the project and the methods they will use in practice. Tim described the assessment form criteria “is broken down in to creating, documenting, researching and engaging, and then underneath those four headings were one or two things that they had to do or embed within their talk” (Tim, City University). The artist presentation brief specifies the constraints and affordances of the presentation. Artist-students mention that they were expected to talk for 10 minutes supported with either artwork installed in the space or a PowerPoint with images of the artworks. After the artist presentation, the artist-student is to expect questions and discussion from both the artist-peers and the artist-lecturers. Neither of these expectations is specified in

the brief. Tim described the preparation of the artist presentation as a “pre-reflection” of both the project and the practice of the artist-student. The artist presentation outline states:

You will present a work or set of works from your current practice to the group. You will need to position your work in relation to contemporary art practice and the influences you have identified through the semester. You will need to consider your use of technology, art theory and philosophical notions using appropriate language.

(City University)

This brief may be different to other briefs. In Jennifer’s (Suburban University) project outline the crit is mentioned as the Group tutorial. Students are expected to present their work twice in the semester, with three students presenting on the day for an hour of the class. The brief states:

When discussing your work we will be exploring the theme (or conceptual concerns) of the work, and how the materials and methods you use to explore the them, and artists and ideas inform the work. (Suburban University)

Both of these briefs are presented within the semester’s project outlines. The crit is incorporated in the semesters work in this way and is not an add-on. The briefs do not carry a great deal of information about the activities of the crit. They do not specify the expectations of how to set up the artwork in a “gallery-like” context. The City brief has its assessment weighting percentages stated whereas the Suburban brief where the crit was not assessed, does not hold any weighting information. The Suburban brief does have a section titled: Expectations which specifies the mid-assessment review and dates. The City brief has a weekly timeline.

The information about the artist presentations (City University) and the group tutorials (Suburban University) is short. They both do not specify expectations about how long to speak for, or what the proportion of each area to speak about the artwork. The artist-students who I spoke with had picked these hints and expectations in class in discussion. This is in contrast to the specification of the (Suburban) project outline which contained more detailed information, topic headings and questions to answer. In this context, the brief for the artist presentation and the group tutorial assume knowledge of these processes. Tim mentioned that there were different perceptions in the combined City studio group where the language of critique was used differently and that they had combined the process for the first time in this semester. He specified that he had two foci in the artist presentations,

One is to create new work based on your proposal for the presentation and the second component is to create a structure to lead the groups through your practice and project. They're assessed on both and my premise is that the main push is the presentation and how they present because they are going to be assessed further on the work at the end of semester for their final presentation. (Tim, City)

Though this was not stated as such in the tutorial, in his feedback in the artist presentation Tim focused on giving feedback on the presentation of the artist talk. Further, Tim stated he was interested in where some students presented their artwork in a way where they talk about not understanding what they are doing. Tim believed these presentations were the most successful,

because they're saying to everybody "I'm researching this, I don't understand, I don't have an answer for this but these are the different areas of interest that I'm researching, investigating, exploring and examining" and I encourage them to use all of those terms so they actually do, do those things. (Tim, City University)

This incorporation of uncertainty is an affect that places both the brief and the artist-students' responses into an unknown. The expectations and the assumptions of the artist talk are layered through the briefs in ways which could be unknown. Katlyn for example was surprised by her 'bad' final assessment mark as she had done well in the artist presentation. The differentiation between what was being assessed in each of those contexts was not clear to the artist-student. Katlyn was not in Tim's tutorial group and may not have had the message repeated or the same type of access to Tim. Katlyn perceived her peer group as more competitive and less friendly, she was unlikely to hang around the studio and pick up the assumed information through conversation. She also missed classes being away on location making work, so these in-class messages may have bypassed her. The context of the brief becomes a part of governing by and with the brief. It is how the brief is articulated throughout the studio relations that becomes important for some, for other artist-students they seem to miss out on the essential information to do well.

Another of the expectations of the crit in both of these situations was the audience of lecturer and student peers were to give feedback that could be utilised to improve that artist-students' artwork. Time spoke of developing a practice that "deepened" over the year with interactions with the forms of crits he used.

I think it's a great thing that they've grown to the point where they're now starting to talk to me about the next time they do something like this or how the artist talk has made them really think about "What am I really doing with this project?" (Tim, City University).

Using the feedback to deepen practice was an outcome that Tim expected for the artist-students to develop their practice as contemporary artists. This places the feedback that the artists-students received into a context where the expectation of using feedback is an aim and role of the crit.

What was not specified in the briefs is the relationship to the expectation of types of research undertaken by the artist-students. I observed research-based practice approaches or methodologies in the artist-student practices. This action situates these studios as a particular kind of university studio, as one that values particular disciplinary notions of research. Barrett (2010) describes studio-based research as providing a rationale for the integration of theory and practice in undergraduate research training. Studio pedagogies in art schools are based in the approaches that encompass practice-based research and practice-led research (Dean & Smith, 2009; Barratt and Bolt, 2010; Elkins, 2011; Sullivan, 2005). These two areas of practice-related research are defined as such: Practice-based research is the creative artefact that is the basis of the knowledge contribution. Practice-led research leads to new understandings about artistic practice (Candy, 2006, p. 1). Dean and Smith argue that both forms of practice as research have interlinked patterns of complex activities, what they describe as an "iterative cyclic web" (Dean and Smith, 2009, p. 8). This iterative cyclic web complexly combines practice and research with multiple points of iteration, points of entry and exits, emergence, overlap and repetition (Dean and Smith, 2009). It is this creative practice research learning and teaching environment that I look for the process of learning (Ellsworth, 2005). In this particular context, how the approach of the art school is framed within a practice based research/research based practice is a paradigm.

In the next section I introduce Lisa and Josh who were both undertaking their studies at the City University and discuss the subjectivities that arose in their artist talk presentations. I then discuss moving-making further in relation to Lisa and Josh's interviews.

Particular kinds of artist subjectivities

The crit at City University for third year students was in this instance in the last half of the 12-week teaching semester. It was Lisa and Josh's final semester before their graduate exhibition. Lisa is a print major at City University. She moved interstate to attend art school, "coming from High School I was always the top art student and then suddenly you're thrown in with all these other students who were also top art students" (Lisa, 1st interview). Lisa described going from a top student in high school art to "first year... I felt like I was a tiny little fish and everyone was better and greater and had more interesting ideas, but I think once you start to understand where everyone is, you start to understand yourself" (Lisa, 1st interview). She thought she was doing well and in "my progression from first year to third year, I've just improved so much and I'm really happy with where I sit at the moment" (Lisa, 1st interview). In our interviews, Lisa discussed how she wanted to work differently after finishing her fine art course. Lisa wanted to work with and in communities with art making approaches to enact change. This way of working was in contrast with her artwork in the university studio which was about her practice and development as an individual artist. Her artwork investigated the notion of networks and was made by overlapping etching printing techniques, as practice-led research – the artwork is informed by the practice of making. Lisa was planning to travel after graduating.

Josh, on the other hand had enrolled in an arts and humanities degree course straight after high school, however he did not complete the course's first year, "I didn't really enjoy it that much, I wasn't really ready for Uni and I had lots going on". Instead he worked fulltime and reconnected with his high school art teacher and printmaking. He developed a fine art folio for his art school interview with their support. He came to an Open Day at City University and enjoyed the 'feel' of the printmaking studio, "I just felt comfortable" (Josh, 1st interview). He considered himself driven to do well, "I've always done well throughout my schooling and whatever I've chosen to do and I just push myself to achieve and the same can be said for this degree" (Josh, 1st interview). Josh's art making practice is more research-led practice however Josh doubted his ability to undertake scholarly research. He thought he had not researched his topic's historical and theoretical background thoroughly. He wanted to progress to do an Honours year and was concerned to get the marks to do so.

As “particular kinds of subjects” the students, Lisa and Josh shared their experiences of the crit, they told and retold the experiences that they had “already filtered, processed already interpreted” (Jackson & Mazzei, 2012, p. 3). In this telling and retelling, both Lisa and Josh are making meaning; what is said, the ways they say it, how they said it, and what they remember and re-remember are partial bits of stories. In speaking with these fragments, they have emphasised ways of becoming an artist that are producing subjectivities.

Both artist-students undertook research practices that were viable ways of working in the City University context. Lisa, in particular, questioning how she wanted to practice in the future. Lisa, in speaking about her future practice as an artist, discussed using participatory conversation²⁸ as the artwork, something that she had not tried at art school,

...it's not an artwork as in you look at something for a while or you don't, but it's just something that involved people and gets them to think differently. I think that is for me what an artwork should do but I've been struggling with that just on a visual basis and trying to get that to work. (Lisa, City University, 2nd interview)

In this conversation, Lisa's discussion about her future practice challenged her ideas about art practice. She had shifted her future plans of working in the studio by herself as a 'gallery artist'. In this shift, there is a rethinking of what it is that she thinks art can do. This is a shift in the kind of art making that Lisa thinks that she should do, that she desires and conceptually this has been a struggle. It was something she had been trying to do but her mode of working as practice was mismatched in the context of this type of art school and how she thought she should be working to do well. How Lisa valued what art does had not necessarily changed, but how she thought she could do this had. Art's subjectivity has its own 'particular kinds'; at art school Lisa worked in a traditional way, making images in a studio, 'practicing' in ways she thought fitted this context. Outside of art school however she thought a different kind of art practice was more suitable; a participatory and conversational practice with others was what she wanted to do.

²⁸ Participatory conversation artists such as Mary Jane Jacob's project Kids talking in cars in Grant Kester's *Conversation Pieces*, 2004. Lisa gave the example of the Thai artist, Rirkrit Tiravanija.

The subjectivity of art practice makes meaning, makes and unmakes sense in different ways, in different contexts. It is in relation with Lisa's practice, and its relation with contemporary art and other ways of practicing art in an ongoing process of 'becoming' that this unstableness with categorizations is practicing as an artist is being challenged. To desire a different sort of art practice is "an active process of taking up certain subject positions in an ongoing process of 'becoming'" (Jackson & Mazzei, 2012, p. 53). This subject position challenges Lisa's understanding of the context of learning to be an artist in this particular art school. Jackson and Mazzei (2012) give an example of subjectivities unstableness with categorizations of a woman as white, Christian, middle-class, heterosexual as a specific sense and behaviour but these can shift depending "social relations, historical experience, and material conditions" (2012, p. 53),

notions of subjectivities capture this active process of taking up certain subject positions in an ongoing process of 'becoming' – rather than merely 'being' in the world. (Jackson and Mazzei, 2012, p. 53)

In this context, Lisa is making a differentiation, between the art making she has done in the art school and the types of methodologies she would like to enact after art school. It is a virtual change in process (Hickey-Moody, 2013) and is experiencing the learning self in the making (Ellsworth, 2005). Her idea of her practice as an artist is moved by how she wants to work with others. This notion of subjectivity is made visible by her art making and practice and what she is not doing in this context.

In Ellsworth's work, the focus is on the pedagogical address of architecture, media and art. She describes one of the interactions that makes the space "palpable, public and addressable" (Ellsworth, 2005, p. 50) as assemblages or gatherings of instruments and vehicles that render, embody and enact with users and wearers. It is not about practice, or becoming a practitioner, rather it is the experience of the event. To use this positioning without attending to making, and the assemblage or gatherings of becoming a maker/ an artist is to rethink how something is being done to the learning self – rather than with the learning self, responding to making. There is a shift in the subtlety of the interaction, of how the learning self is positioned within the interaction in the in-between, in a materiality of making and remaking practice that calls and responds to the learning self in a different way, making, remaking, reproducing different subjectivities.

Elizabeth Ellsworth's work enables a close reading of the pedagogical forces at play in the crit, that includes the artwork, the bodies of teachers and students and the talk of the crit. It is a reading of the interactions of these forces. I am responding to what I see is a moving-making in Lisa's relationship to her art practice. To relate this movement to my data it is where Lisa describes her future art practice as "it's not an artwork as in, you look at something for a while or you don't". It is an experience of interaction between relations. The artwork has an in-between which calls for a response more directly than her current practice. The moving-making is the experience of the interaction in the in-between what is happening now and what could happen in the future. Moving-making is realised in difference. The difference becomes a pedagogical address.

In contrast, Tim Ingold's propositions the practices of making as a "*skilled practice involves developmentally embodied responsiveness*" (2011, p. 65) rather than an imposed form placed on the material world. In this case, it is the forces and following flows of material that are intervened by the learning making self. Ingold (2010) argues, "forms of things arise within fields of force and flows of material" (p. 91); to place pedagogy in this field of force then contextualises the notion of artists making things and learning how to make things. It is the process of intervening with the making that Ingold places as an ongoing generative moment of reading this creativity forwards. This situating places making, pedagogy, and the movement of becoming in the in-between to think about becoming a practitioner in a pedagogic event of the crit. It is in the space around and with the crit that the learning self shows she moves. In relation to my data analysis, it where I intervene in the data, where I find the patterns and iterations of becoming where I am able to signal my making, unmaking and remaking with the data that this concept becomes theorised in ways that it generates as an "ongoing generative moment of reading this creativity forwards" (Ingold, 2010, p. 91).

Furthermore, Ingold's work on making enables a close reading of the process of making, and the remaking of the crit. The process of the things students did to prepare for the crit and the aftermath. It is the remembering, forgetting, actions and inactions and how these moments of interaction appear in their artwork. The process includes the activities of making artwork and making the presentations for the crits as makings, unmaking and remaking that signals these moments. Ingold imagines this space as a meshwork with "action, then, emerges from the interplay of forces conducted along the lines of a meshwork" (Ingold, 2011, p. 64)

rather than a network. The lines in a meshwork do not connect like a network as nodes, rather it is along the lines that are tangled threads and pathways she perceives and acts (Ingold, 2011) rather than connects. Pedagogical force then, like making in this conceptualisation, is a pathway, a thread to follow through, not making connections with other nodes or intersections. The interplay of forces becomes the action of pedagogic threads tangled. This places attending to the making as a type of compliance or governance, and of following a thread, of working within a field of force in a different way - of not making connections - as a way of generating subjectivities. As a reading forward it places desire as a pedagogical force in motion, and in transit.

Using Ingold's conceptualisation of making attends to the way making is positioned and defined, and in this rethinking, is a way to think through its pedagogic, learning, thinking, and as reflective thinking assumptions. It allows for a questioning of making as a different type of encounter in learning. Ingold's distinction between "transitive and intransitive senses of production" (Ingold, 2011, p. 14) and conceptually mirrors (or builds) on Deleuze and Guattari's lines of flight and lines of becoming (2004) (as intransitive, continuing on) whereas a transitive connection is between two points or locations (Ingold, 2011). He states, "we need to shift our perspective from the transitive relation between objects and images to the longitudinal trajectories of materials and awareness" (Ingold, 2011, p. 14). It is in this shift that making in transit is situated, within a forward awareness and with materiality. In a course of undergraduate study, the progressions through the levels of learning are like a point-to-point connection. It is however the notion of an art practice that is intransitive, continuing on, in forward movement with making and material that is a counterpoint here. Ingold's way of conceptualising making enables making and the material to become active, to become visible as a part of the event of the crit and as an encounter. It also gives a way of recognising how making as a part of becoming in this space.

Waiting in Transit

In transit, the transitive move from one location to another describes movement through a curriculum but it is the holding, waiting stages, in motion but suspended in the transit lounge, waiting for the mode of transportation, waiting for clearance, waiting for certification, waiting to practice that I want to examine as a pedagogical force. Some students get to the point where they recognise but never find the practice that they imagine or desire as

becoming artists. Some students do not practice after leaving art school. These different conceptualisations of pedagogical force in the in-between allow for a recognition different ways of becoming. These conceptualisations reverberate an in-between; how notions of creativity, of innovation, of critically, of becoming a practitioner, and materiality, rub up with pedagogical force to compliance, experimental and critical thinking. These in-between rubs up against the self actualising idea of critical art research practice (as practice-lead/research-led) and the movement and making of learning to question what it is to becoming an artist, and what it is to recognise what becoming an artist is. It is a way of thinking through, making subjectivities reverberate and question what it means in learning to become, and in becoming an artist. In both Ingold and Ellsworth I recognise different practices are in motion, learning and producing subjectivities that suggest becoming an artist and practice.

In this next section I discuss the descriptions of Lisa and Josh's crits and the subsequent discussions we had after their crit. The descriptions of the crit were discussed in the crit - I asked how they had prepared their crit, and about the scripts that they had written. I asked about why they had set up their artwork in particular areas on the day. These descriptions give insight into how the crit was positioned in the learning and teaching of the studio by the artist-students.

Lisa's crit

The artwork Lisa presented in her artist talk were three prints from a planned larger series of works. She described them as "...very subtle delicate imagery, just layered networks, black on black, ...images that you don't notice what the content is until you really get close and look deeper in to it" (Lisa, 1st interview). Lisa's presentation was fully scripted, however Lisa described how she tried to pretend that she wasn't reading from her script as this was a general presentation hint given by lecturers. One of Lisa's lecturers had assisted her presentation in the previous semester by showing her how to break down her ideas and move from a space where she described she was "stuck" (Ellsworth, 1997, p. 13) and Lisa had used these pointers again to prepare for her artist talk. She described how she based her artist talk on the broader conceptual ideas of her artwork and discussed the research that she had conducted as she was instructed by the project brief. She described her artists talk as personal as she was talking about her artwork however it wasn't revealing or emotionally challenging as some of the other artist talks. In other artist talks the artists revealed different

aspects of themselves and their artwork. Linette (discussed in chapter four) showed artwork that uncovered a fraught family relation; Emily's artwork brought to the fore a discussion about craft and concept where she disregarded the feedback (chapter seven). Josh's artwork had an underlying sexualisation in the use of the figure and a particular cultural folk story he used, and the artwork became sexualised in the feedback in the crit which for the artist-student was "misconstrued". For Lisa, it was the "intangible ideas and concepts" that had "so much research behind them" and she needed to condense this into her talk - that was the "challenge". This positions practice based research as a part of her practice, and the approach of the art school. This alignment with the research approach of the studio is important because it is a way that the artist-students and their practice gained credibility. Their practice was able to be recognised by a common dialogue. The art practice confirmed particular notions of what an art practice could be in this particular instance.

In describing the artist talk Lisa stated, there are "definitely unspoken rules as in a certain amount of criticism you can give or the type of criticism" (1st interview). Lisa stated that there weren't rules regarding who is allowed to say what, but rather she thought it was the role of the lecturer to give feedback on presentation style, speaking too fast or mumbling, 'you can say it but the lecturers are going to say it and you don't need that extra person to just say – most of the time the presenters know that they've talked too fast anyway' (Lisa, 1st interview). This places an emphasis on the type of critical feedback Lisa considered to be appropriate in the more public forum of the artists talk. In these rules, we become aware of a pattern, a force, that Lisa has understood- the critical feedback of presentation skills (the framework of how the artist talk) should be coming from the lecturer. For Lisa, the rules, spoken and unspoken, defined particular actions and roles in practice that she thought artist-lecturers and her artist-peers should take. This indication of the critical feedback coming from the lecturer is significant as it suggests Lisa had understood the format of the crit in a particular way. The rules of the crit being perceived in different ways by the artist-students matter because it is how it is generative in the ways subjectivities are realised. In the practice of critique, the notion of a boundary or a rule becomes a way of judging how judgement comes to be.

Josh's crit

In the first interview with Josh, a week or so after his crit we discussed how he thought he went in his artist talk. I asked what he thought was the purpose of doing an artist presentation, "Talking about yourself and your art to other people, and for you, to build your own confidence and I guess, just to have that experience of what it's like to have to present" (Josh, 1st interview). He presented his artwork tucked into one corner of the room; there were six other artists presenting in the four-hour morning class - space in the tutorial /crit room was at a premium. The lighting in the crit space used exhibition lighting tracks, rather than everyday fluorescent lighting, this made the corners dimly lit. In the corner of the room, the artwork, two large prints were pinned to the wall. There were approximately 35 students in attendance for the last presentation session of the semester and Josh presented after the short break in the second session of four artists. The audience was instructed by the lecturer to look at the artworks, and then resumed their seats in a massed semi-circle, looking towards the artwork and artist. Josh presented his semi scripted artist talk for about 10 minutes, covering the background, and some processes used in the work, and then there was some time left for discussion with the lecturing staff and students.

In his interview, Josh discussed how he thought his feedback came mainly from lecturers, and compared to other presentations where students seem to be more involved in giving feedback. He thought it was useful and relevant feedback, although there "were things that either I'd gotten before and forgotten about or not considered at all. It was still – in that way it was no different than having a one on one tutorial with the lecturer because the feedback was still relevant and useful" (Josh, 1st interview). Josh thought he had not done his artist's presentation well.

I was disappointed that there were things I should have talked about that I just didn't consider... I don't think I had the brain space for it. I put it on the back burner because I had other things that were pressing and I was stressed about... But it's over and I feel that I've learnt from it, even if it didn't go as well as I would have liked it too, I guess (Josh, 1st interview).

The feedback after the presentation moved from a more positive type of feedback which Josh described as "not necessarily constructive", to interrogatory, "some of the things were being misconstrued - which is fine, people can read whatever they want into it. But some of the feedback or some of the reading was taken too far. It wasn't just left as 'I saw this' or 'maybe

you should consider this', it was persistent and wasn't necessarily helpful" (Josh, 1st interview).

This worked against what Josh thought was useful in the feedback. He described some of the feedback as "a very shallow reading of the work without considering all of the elements of the work... like a split second judgement". Josh described this interrogatory approach as challenging, "like personal readings that were unrelated". At this point in the presentation feedback when he felt like he was being interrogated by another lecturer, another student repeated Josh's comment and clarified a position for him (Josh had forgotten this when I asked about this intervention). Josh stated that he thought this amplifying by a peer was a part of the role of being a peer in the crit. This was a significantly different role to what Lisa thought the role of the peers and the lecturers. Josh later in the interview stated,

I received mixed feedback – I received a lot of good feedback in terms of the aesthetic – people said that it looked good; they were impressed by it and that kind of thing. I also received feedback that people were unsure of the meaning behind the work. I felt like some of the feedback was strange because I explained it so much in my talk. Then I also got feedback that ...kind of... broadened my – I guess... or alerted me to other readings that could be made on my work which is valuable, because you don't necessarily think through everything that could be read. (Josh, 1st interview).

Three weeks later with Josh's artwork on public display in the art school's graduation exhibition, we met in Josh's studio workspace for his second interview. The artwork presented in the graduation exhibition was different to how he had presented it in his artist presentation and then for assessment. Three large prints had been finished, mounted on a bright orange scarlet cloth, with decorative printed elements framing the artwork, which he described in the manner of a historical European print room where engravings of places, people and myths collected on a grand tour would be displayed. Josh discussed having to finalise the work with his lecturers, he had done some additional research about framing and presentation, and the feedback from his artist presentation had highlighted some gaps in his research and pushed him further. He thought he could speak "so much better" about the work and his influences in more directed and focused ways than what he did in his presentation. I asked if he thought research was a gap in his artist presentation and he responded, "Yeah definitely. And yeah, it's blatantly obvious to me now." (Josh, 2nd interview) The artwork had

moved; his artist presentation (his crit) was an event that he could measure with that movement in relation to the graduation exhibition.

It is in this space of the crit that the subjectivities of becoming an artist become visible, both to Lisa and Josh as they recognise and re-recognise in each other's practice ways of becoming an artist. It is in the activities of responding that Lisa and Josh describe a means of investigating this complex space where the crit is positioned as an event/encounter. It is a way to recognize the process of becoming with/in practice. The two visualisations of the crit, Ellsworth's close reading of the pedagogical forces and rules and as Ingold's meshwork (2011), added with the interviews of Lisa and Josh is a way to approach how I am thinking and rethinking through the experience of the crit. It is a way of looking for shifts where the data doesn't make sense, and what this not making sense could mean. It is a way of thinking about the motion of becoming, not as a progressive journey point to point, but as a movement that follows forward a thread. A thread that in its materiality holds the wear and tear of a making and keeps on holding to that making through the wear and tear. Lisa questions the type of artist and practice that she wants in the future. For me the question is why does Lisa wait to try a practice like this? What rules does Lisa perceive that stop this kind of practice? For Josh, it was a thinking in how the artwork is presented in the crit, the assessment, and in the graduate exhibition and the feedback he receives that makes a shift. It is the affect of the readings of his artwork challenging his perception of what he has made. It was the thought that he had not done his research well. What are the conceptions of artist practice that Josh is using to make these judgments? Each of these shifts make moves for Lisa and Josh. A learning movement that may go nowhere, yet allows the recognition of another subjectivity of becoming an artist. Making in this learning movement is yet again another recognition where the concept of making in transit was distinguished.

Moving-making in practice and in action

In the second interview with Lisa she described what had occurred on the day of assessment. She had prepared and placed her artwork into position on her designated assessment wall, however some of it had disappeared overnight. Lisa speculated that the artwork had fallen off the wall and was taken away by the cleaners who mistook it for rubbish. Four works remained and with some experimental work and back up work, this was assessed after discussion with her lecturers. Lisa reconfigured her artwork for the graduate

exhibition using some of her back up work, as had Josh reconfigured his work for the exhibition. This remaking was observed by both Josh and Lisa. It is this instance of remaking where Lisa and Josh discuss each other's actions in making and presenting their work that brings focus in this thinking about learning in transit.

In this change of situation where Lisa had to shift what she had planned, Josh observed her in action, making and remaking changes, rethinking the artwork,

...some of her prints went missing and so she had to change what she was going to do. She didn't really know what she was going to do... she was making (it) up – like she had all the work there, but she was just kind of arranging it, and making up the overall kind of thing on the day. And so, yeah I definitely gave her feedback on her work that day and that was stuff that had come further from her crit... (Josh, 2nd interview).

In the action of rearranging, remaking and making decisions, Josh was compelled to give Lisa feedback. In that action that Lisa is undertaking in “making (it) up”, Josh sees experimentation happening. This is what he understands as being an artist in the art school is about. It is about experimentation. Josh spoke about how he had developed a way of working and how it had changed,

Yeah, I've become more content to experiment whereas before I wasn't. I guess you always want everything to work but just going in to it with less expectation and realise that it's not the end of the world, if something happens then I'll just do something else. Can it be fixed? if it can't be fixed then no stress, do what I can each day... (Josh, 2nd interview)

He recognises this experimentation in Lisa and her ability to “just do something else” when change happens, to respond. This recalls Baker's comment that art school is a place to “mix it” and “experiment” (2009, p. 28). These attributes of mixing it and experimentation may be the pedagogical approaches that are most difficult to learn or experience in art school because they challenge student expectations about becoming an artist.

Moving-making entangles these movements in learning in and with making. What Josh and Lisa understand in this context as an ‘experiment’, is both understood in terms as, what is a risk in this space and what is practice as an artist. “Can it be fixed?” Josh asked. Who/what said it was broken? The desire of becoming an artist positions a pedagogical address that can neither control nor contain how it is understood or when critical thinking,

creativity or innovation happens through coming up to, rubbing against and jumping over boundaries of what practice is expected or imagined to be in this art school context.

During the period of data gathering I was aware of a sense of waiting in a number of the artist-students. It was a waiting suggested in the movements of learning in the artist-students learning that began to reveal the forces were at play in this crit experience. In the next section, I move to a discussion of learning in transit as a possible way of becoming an artist in the crit.

Making in transit

This notion of transit was suggested in Ellsworth's description of learning in movement as "pivotal vehicles of transit across the porous boundaries between self and other, between inner and outer realities, and into a felt reality of realities" (Ellsworth, 2005 p. 47). Ellsworth is recalling Braidotti's description of places of transit. In Rosi Braidotti's description of places of transit, she conjures an in-between that situates time as a continuous present, a non belonging and detachment.

the places of transit that go with traveling: stations and airport lounges, trams, shuttle buses, and check-in areas. In between zones where all ties are suspended and time stretched to a sort of continuous present. Oases of non belonging, spaces of detachment. No-(wo)man's lands. (Braidotti, 1994, p. 18-9)

With these notions and the event of the crit and art school, it becomes possible to think of an almost continuous present in a pedagogy that allows a non belonging in relations. This non belonging reiterates Ingold's meshwork of not connecting, of sliding past, following that thread, in the present-forward. Making in transit attends to transitive and intransitive senses of production of travelling to point to point *and* along lines of becoming, continuing forward. It is the stuttering in-between. The instance where movement becomes the moment between moving-making as movements in learning in, and with making, and learning as conforming to a curriculum as a point to point in a grid of intersections (Ellsworth, 2005). Making in transit encapsulates time, place, and space, and a learning self, enacting subjectivities. Throughout my study, I am attending to these in-between spaces and the ways it is traversed, the subjectivities of becoming an artist become a way to discern a notion of waiting within regulated space that reveals difference.

In thinking about making in transit with the interviews with Lisa and Josh, I am considering how they spoke about how they made their artwork, what they thought of the feedback they received in their crit discussions, and what they spoke about each other's work. Making in transit is a term I started thinking about becoming in the crit and how these experiences held differences in movement. As I worked with the interviews re-reading and re-notating; I started to think of what and how the artists spoke about, making artworks and the experiences of the crits as spaces to be traversed, a travelling through, a place of transit, rather than getting to a particular place. Lisa described this in her second interview as "I'm probably in between and nowhere at the same time" as she had decided to travel the next year. This affect of in between and nowhere was repeated by other students planning their next step; further study, travel, work and managing to establish an artist practice. One of the artists who was considering doing a fourth year honours described it as "practicing to practice" (Emily, 2nd interview).

In comparison to this transit talk, the artists spoke animatedly about what they made. The artwork held a recognition of what they had done, but also misrecognition. Josh spoke about making his work,

I find that after I've been looking at this image that I've made for months – I don't even see the image anymore, it's just like a merge of colours that is that piece of work, it's like this icon in my mind and I can't analyse it anymore because it's just so ingrained in there, I can't sort of... (Josh, 1st interview).

Placing pedagogy in this field of force then contextualises the notion of practitioners making things and learning how to make things. The 'ingrained-ness' that Josh spoke about is the making that he thinks is expected, where he thinks he should get to. However, if making is the process of intervening in these forces, and an 'icon in my mind' is a fixed thing, it becomes a space where movement in-between becomes both visible through the effect, and the affect of invisible, "I don't even see the image anymore". Ingold argues that making is an ongoing generative moment of reading creativity forwards, whereas the crit space may not be an ongoing generative moment or event, not necessarily a stuck place (Ellsworth, 1997 p. 13) or like a liminal or threshold space (Meyer & Land, 2006). Rather, a transit space, a waiting lounge in a governance with papers checked at border control, an in between and nowhere at the same time.

In Josh's making of his artwork, his ideal, his "icon in my mind" is the thing that he thinks he should be making, this contrasts with Ingold's description of making as practitioners intervene in force and flow of materiality, following lines of forces to make things (2010, p. 91). Ingold discusses skilled practitioners, who make with a developmentally embodied responsiveness, the space of interest is the idea of learning how to respond - how to become a skilled practitioner. It is through the encounter with an event of the crit and the context of learning in the art school, where Lisa and Josh's art practice and artwork became a response. In the crits, we see the learning of this responsiveness, the artwork in which they had made and presented, the ways they scripted and spoke about their artwork and practices of making art.

I was interested in Lisa and Josh's interviews because they specifically talked about each other's work and how they gave feedback to each other's practice. Other artists gave more general comments about other artists whereas Josh and Lisa gave instances where they had given feedback to each other and spoke about how they saw them working, making, practicing. They observed each other and spoke to each other, "we were talking but you kind of work through it together and what he (Josh) came up with in the end was really impressive" (Lisa, 2nd interview). Josh discussed how Lisa rearranged her work. The practices of becoming an artist were recognisable to them.

An art practice is recognisable though the art school (and the crit) as the "location for the perpetual production of key ideologies" (Pollock, 1995, p. 54). Knowledge already known is a way to think through how Lisa and Josh recognise the actions of being an artist. Critical thinking, Ellsworth argues is situated in the points in between the grid of curriculums (2005, p. 120) and it is in this in between, with bodies, emotions, time, place, sound, image, self-experience, history that the learning self learns. To think through this space with Ellsworth is to recognise how the crit is regulated through its curriculum and its relations with others and with making. This movement in between is integral to Lisa's experience of the crit; she understands the 'rules' of the crit in this context. It is in the movement rubbing up against the grid of the curriculum she produces her artist talk. The artwork is remade as she reconstitutes it for assessment. After the graduate exhibition, Lisa then speaks about shifting her practice, an unmaking; she no longer wants an artist practice producing artwork for a gallery. This shift speaks to the ways Lisa conceptualises what art practice is for her. How this art practice then attends to the notions of experimentation, risk, innovation and

creativity is mediated by Lisa's understanding of what is an artist practice and its relations in the world and within an aesthetic citizenship (Hickey Moody, 2013).

In using this term aesthetic citizenship, I am considering the notion of the rights and responsibilities of a "learning" citizenship of being a "good" subject, and as a subject in constitution as well as the inherently social, "belonging to a community through style" (Hickey Moody, 2013 p. 122). In a pedagogical aesthetic citizenship, notions of "the link between mastering skills and becoming subjugated" (Butler, 2006 p. 532) is a dimension of becoming a subject in constitution, style becomes an element of acceptance. In a learning community such as a university studio, to become a citizen is how one appropriates the norms, styles and rules to become a part of aesthetic citizenship. Subject formation in an aesthetic citizenship takes place within a set of norms that "confer or withdraw recognition" (Butler, 2006 p. 532) through the distinguishing of "good work", good marks and "good" crits, or the right style.

To think with Ingold (2011) is to recognise how art making is generating recognisable processes of art practice and in this context a part of aesthetic citizenship. Art making as an aesthetic citizenship producing subjectivities attends to experimentation, risk, innovation and creativity as how this particular art school conceptualised art practice and how this is produced as a part of the crit. In legitimising certain types of art practices, Lisa speaks of Josh's exhibited work as "really impressive". When I asked Josh if he thought his crit useful, "Yeah. (...) not having that, I might still be here in the same place I am now but not necessarily with the right things in mind. It also made me more aware of the other readings on my work" (Josh, 2nd interview). The 'right things in mind' speak to the way Josh understands an artist practice should be, and the subjectivities that these right things produce and reproduce. Making and research produced the type of art practice as practice-based research/art based practice that Josh is expects, not 'just' the making of an artwork. This is a particular subjectivity of this context and a part of aesthetic citizenship. It is in this this transitional space where I think the notion of becoming an artist is conflated with knowing how to make work but not knowing how to practice. It requires another transition from an artist-student citizen into a practitioner citizen into a particular artworld, and yet that move is unknown.

In summary

Josh's crit produced a gap in his understanding of the artwork he had made. He saw this as a gap in the ways he had produced his research and in the ways he understood his artwork operated. In recognizing this gap in his art practice Josh is attending to patterns and subjectivities that are discernible from the context of this art school where research-based practice/ practice-based research is expected. The crit, or in this case artists talks operated in a way to produce and reproduce what it is to become an artist in this space and within these relations. There is an enculturation of what is to be an artist now (Madoff, 2010). The making of art, the skilled practices of making that Ingold describes produces subjectivities just as a grid of curriculum as described by Ellsworth produces subjectivities.

As a member of this aesthetic citizenship, I have positioned the crit into a theorised meshwork. I see it as a way of learning in motion and moving-making to consider Josh and Lisa's responses to their crits and their becoming as artists. I do this as a way to attend to the learning and teaching of practices that produce subjectivities as subjects in constitution, and in transit. Ellsworth argues, "Pedagogy teaches but it does not know how it teaches" (2005, p. 162). It becomes only "knowable to us in our response" (Ellsworth, 2005, p. 22). It is the experience "of dwelling in and inhabiting a pedagogy" (Ellsworth, 2005, p. 22) that constitutes the matter and what we consider to be mattering in the educational component.

My response is to trouble and to question the subjectivities becoming an artist and how the crit plays a role in this to understand the ways we experience is not one generalised experience of the crit and studio education. But the experience is one that tangles up, intervenes, interacts, and responds in ways we may and may not recognise. The notion of making in transit is a response to this troubling. Transit is a space and place where ties are suspended, and new ties are in the making in their recognition and response. Time is as a continuous present, and movements in learning as practice makes stuttering reverberations. Aesthetic citizenships are remade as art worldings change. And in the space in-between, it is the crit that allows boundaries of its governances to become public to its citizenship and recognisable in a continuous present and attends to the iterations of becoming an artist in the university studio.

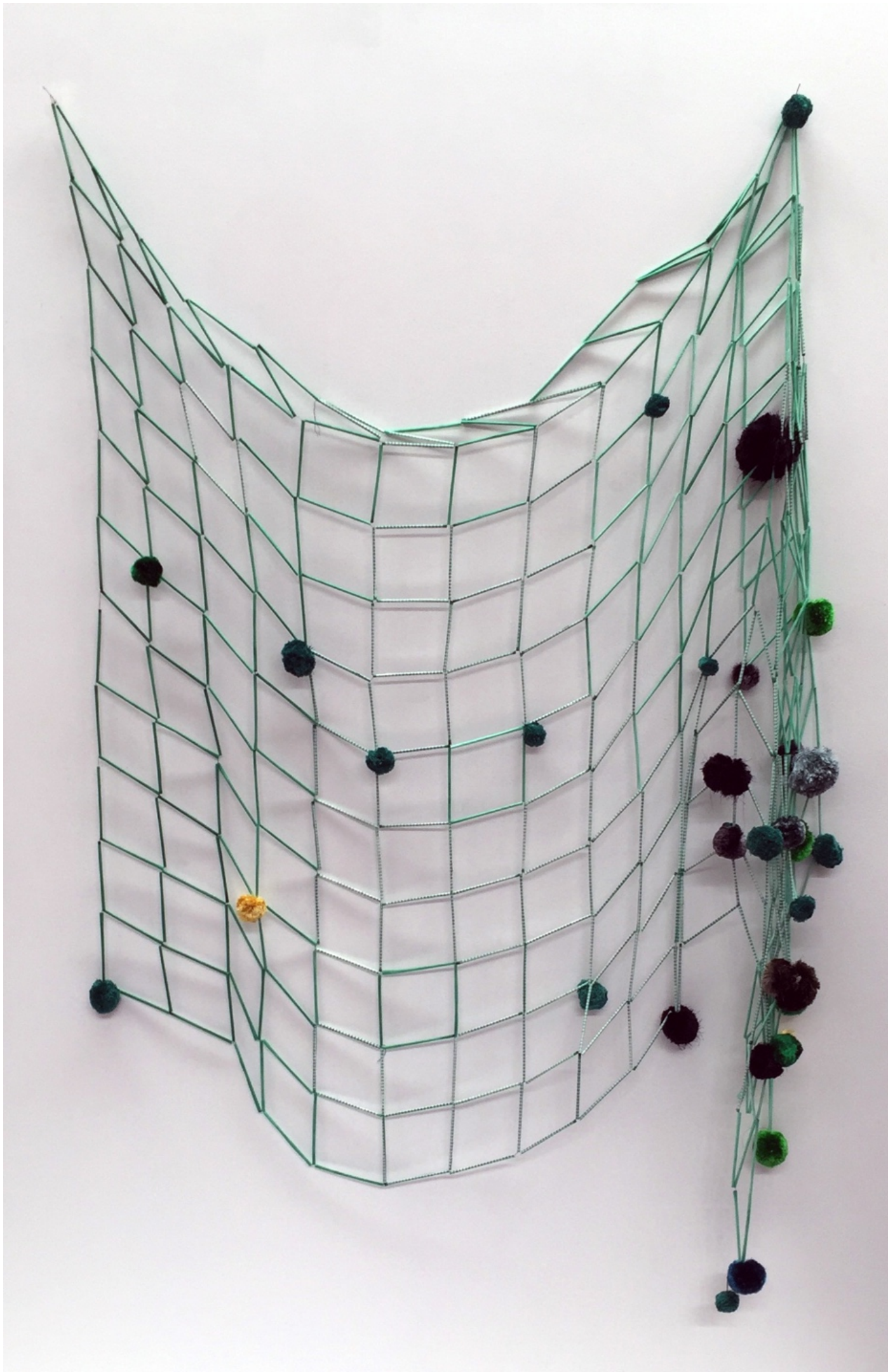


Figure 20: Reprise 7. (Researcher artwork).

Megan McPherson

Cartographer's chain: cloak-territory-affect

2016

Relief printed rice paper, pigment inks, silk, cotton, archival glues.

200 x 200cm.

Finalist, 2017 Paramor Prize, Sydney.

This work is a part of an ongoing investigation into measuring affect through imagined cartographic measuring devices. This artwork is about the activity of doing research; experiments, observations, measuring, interventions, and analysis – actions and activities of research that are immersed in affect and place. The *Cartographer's chain: cloak-territory-affect* describe the mapping of a territory and the close reading of a place. Affects entangle the mapping device; they huddle into black-green swampy clumps, gathering in folds, and snag into the points, just touching of how we measure place. It is about a place imagined, a place of the imaginary, and addresses ideas about innovation and visions for our future in the ways we embody the affects and effects of places.

Chapter nine: Conclusion

When a body lines up, or is in line, you might only see one set of lines, or maybe you don't see any; when things appear as they should, the right way up, they recede. (Ahmed, 2014, para. 7)

I came to do this study through teaching in the studio as a precariously employed casual lecturer working in different universities and across the tertiary education system, working double the teaching hours of a standard on-going teaching position for almost ten years. Throughout the study, I have been enrolled part-time, and rarely on campus, I have continued to teach, intermittently. I have taught casually in vocational education, and academic co-ordination and curriculum design of programs in higher education. I have conducted research in fixed term learning and teaching projects; always with a focus on the possibilities of studio pedagogies to generate learning in different ways. I have sought out opportunities for becoming a researcher in various ways to extend and develop my art research and teaching practice. The riches of doing scholarly work and what ERA would call non-traditional research outputs have informed my study's research process, methodologically and analytically. Underpinning these possibilities is an understanding that teaching can be an engaged social creative arts research practice with the transformative capacities to make subjectivities and subjects including myself as an educational researcher; pedagogies and relations to generate understandings and knowledge. My precarity in employment has made me aware and attend to the ways relations are enabled, supported, and maintained or not in pedagogic settings, and made invisible, as discussed throughout.

My interest in doing this study grew from the geographer Alison Bain's study of 90 artists in Canada (2005) attending to the construction of artistic identities. Bain argues professional artists who work in un- or self-regulated studios, construct and maintain artistic identities through their social networks. Artistic identity is learnt through the myths and stereotypes of the artist's community (Bain, 2005). I wanted to investigate these subjectivities. If and how this learning happens in art school studios as a precedent to professional practice, as certification of professional learning, and to attend to the questions of how becoming a professional artist is generated through studio based pedagogy; what is privileged and what is not. The crit as an event of studio-based learning and teaching is privileged. It is an event that allows relations and matter to be both visible and invisible to

participants, spectators and observers in ways that other more tacit studio interactions do not. It makes what matters matter, and how it is mattering possible in ways differently.

Equally important to my understanding and knowledge of the crit is my experience of being a teacher and student in the university studio and the micro-practices and etiquettes of learning and making using the university studio. The sharing of communal printing presses and working space and routine-ness of doing the washing of the studio laundry. The sorting of waste, the cutting up of cleaning rags, the cleaning of the ink stabs, (and cleaning, and then more cleaning) have made me aware of how the relations and matterings of the studio are sometimes tacit to some and not to others.

This questioning generated an investigation of how we learn to become artists beyond a discussion of talent and mastery. This questioning goes beyond assumptions of student centred learning presumed in aspects of student and teacher learning collaboration or co-design approaches, and an always beneficial reciprocity in the studio. This questioning produces a critical examination of what are the possibilities of learning with agency and affect; what are the possible subjects and subjectivities to be generated with a learning self, becoming an artist in a university studio. In this study, the crit became a marker for an in-between in the pedagogic relations and matterings of the studio. The event of the crit became an entry point or portal into the lines of enquiry into the theorization of the experience of the crit and the notion of professional practice. I followed this line of enquiry into a meshwork of making, unmaking and remaking artwork and conditions by asking art students and their lecturers about their experience and perception of the crit and art practice the possibilities of their future practices.

Research questions

In this study, I have explored the crit through how student-artists think of themselves as becoming artists and future practitioners. I have asked questions what is the role of the crit in the contexts of studio spaces, the university and art worlds. I have explored lecturer-artists learning and teaching assumptions and expectations of the crit within the Australian context.

1. What is the role of the crit in the undergraduate university studio?
2. How does the crit generate subjectivities, affect and agency in becoming artists in the undergraduate university studio?

3. How are becoming artists assembled and gathered into the crit in the Australian university art school?

Limitations of the research

This study has involved a small sample of artist-students in two universities, and their lecturers in Australian metropolitan areas. Methodologically it engaged traditional sociological and educational research methods of a survey, observation of crits and informal-semi structured interview within its formal research design. The use of my artwork, the photographs of different working studio spaces became more important as I developed my analysis and I recognised the crit, a provision with making, unmaking and remaking. In my practices of research and artmaking I was responding to subjectivities, affect and enacting agency in ways that I was doing them. This study and its findings is not generalizable as they are particular to participants' experiences, the context and circumstances, time, space and place.

A broader study to expand the limitations of sample and location would gather different types of crits, different studios and disciplines, and interdisciplinary and transdisciplinary practice. In some crits where the artist remains silent, and where the lecturer and peers make comment would provide a valuable contribution to the research I have offered in this study. One to one with a lecturer and student (desk crits), informal peer crits without lecturers, and crits outside the university would further develop and deepen understanding of the crit and its roles. Examples of independent and outside art school crits, include Q-arts, a group in the UK who hold monthly crits and a yearly exhibition and online crits such as Point and Line, enact practices of critique which would also be beneficial to explore. In this study, I failed to attract sessional academic staff to be involved in the crit observations or to respond to the online survey (less than 15% responses to the online survey). This lack of response is made more pending when considering that in 2012 the National Tertiary Education Union estimated that there was 77,000 casual or sessional basis staff employed out of a university workforce of about 180,000 (Norrie, 2012).

During this study, my capacities as a becoming researcher have grown over time. I recognised slowly the time it takes to do the 'thinking-feeling' of this research. This is not a limitation as such but informs the gaps and blind spots I may have had or developed over this

time. Thinking-feeling is an affective proposition of becoming in the research. It influences the research as the possibilities of my research, my actions and my doings. In doing so the “inheritance” of the canon of research is not reproduced and not reproducible in the same way. The possibilities of reiteration and multiplicity are endless; iteration and reiteration become about what is recognisable. This thesis is some of what became recognisable in this iteration.

My contribution to knowledge

The central emphasis in my thesis was to consider the role of the crit in the undergraduate studio. To investigate the crit’s role(s) as it generates becoming artists in the university is a particular way of entering professional practice in Australia. The crit is positioned as an in-between pedagogical space where the simulation of a creative practice and the relationality of the members of the crit, the artworks, the art school and art worlds intertwine. My research is significant in its attempt to rethink subjectivities, affect and agency as relational and connected through the crit with ethical self-making, governance, performativity, affect and sensation, and learning in transit.

I have explored and given an explanation of the role of the crit through the experiences that artist-students, and artist-lecturers from my insider-outsider standpoint of being part of the community of artists, and in higher education. I refer to a number of student and lecturer experiences throughout the thesis that suggest different ways of experiencing the crit. I have attended to moments and recognitions of **subjectivity**, **agency** and **affect**. Artists becomings explored through and with the crit include:

Becoming artists with self-making (becoming ethically - chapter 4)

Becoming artists in governances (*as not like that*, or a series of recognitions that appear artistic, relatable to artworlds - chapter 5)

Becoming artists as performativity (*with particular spaces, in particular norms* - chapter 6)

Becoming artists in affect and sensation (*in-between-ness and intention, a stance, a relation* - chapter 7)

Becoming artists in transit spaces of learning (*learning shifts and the learning self in motion* - chapter 8)

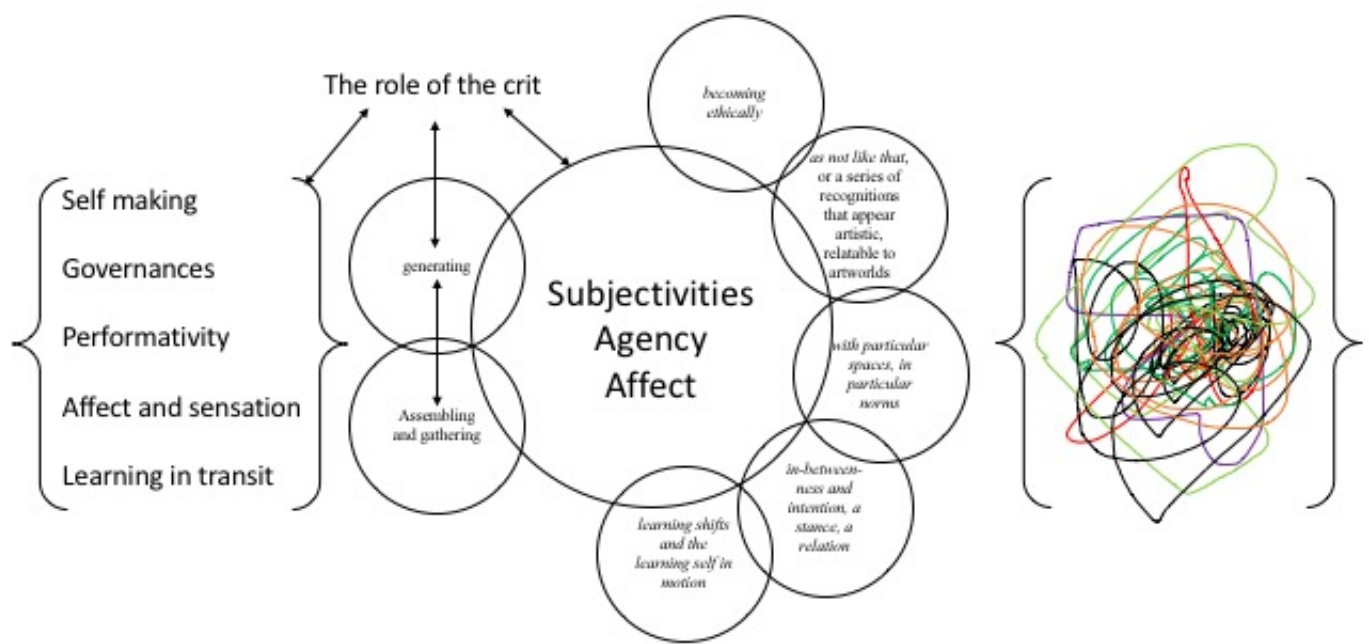


Figure 21: Relationships of subjectivities, agency and affect in the role of the crit.

In this diagram of the crit, the research questions pivot these contributions to the role of the crit in generating, assembling and gathering subjectivities, agency and affect. They are interrelated, overlaying, dependent on each other. To discern what the role of the crit is a way to recognise how subjectivities of becoming artists are generated. In generating subjectivities as becoming artists, it is how subjectivities are assembled and gathered that becomes enacted, develops into practices or not. However, this is not always as simple as a circular diagram. More likely is the notion of Ingold's meshwork of overlapping, sliding past, tangled subjectivities, agency and affect, within aspects of self-making, governances, performativity, affect and sensation, and learning in transit.

The crit's role includes positioning the pedagogical power in ways that both appear and recede. I have made visible some of the forces and power that drive the space and place of the crit. For artists-lecturers, these forces and power include pedagogical power; the positioning of the crit as more important than studio time, the desire to win over students, the desire to become an artist, and to enculturate into the discipline. For artist-students doing well in the crit or having a good crit includes becoming recognisable and having their artwork identifiable. Where this recognition was mismatched, for example, when Josh felt he had not done well (chapter 8) and when Katlyn (chapter 5) felt she had done well, the pedagogical power of assessment reframed this. This stuttering reframing appeared as lines of confusion

that were not challenged but were accepted. This reframing recreated another in-between to be negotiated, ignored or slipped over. The artist-peers may question and restate on behalf of the artist-student as one of Josh's peers did in his crit (chapter 8) but again this illuminated other ways of becoming a peer: in competition (chapter 5); as friends (chapter 8) and; groups of students to win over (chapter 5) and artist-lecturers becoming a peer (chapter 4).

I have extended Butler's practice of critique to understand the crit and its relations with its people, matter, governances and artworlds. The desire to be ethical, to work ethically, to conform within or slide up to a boundary of practice, or to exceed a boundary of practice has been a way to understand the norms and practices in place in the crit (chapter 4). These norms and practices are contextual and relational. Extending the approach to a practice of critique with the embodied aspects of Ellsworth's conceptualisation of art spaces and places of learning pushes both into new territory. This territory inhabits an uneasy worlding in the art school where pedagogical forces and power sits with subjectivity, agency and affect in ways that are not always visible nor are they always concealed. Rather subjectivity, agency and affect are the both the calls and responses to boundaries that enact doings and actions.

Forces and power in the crit have been traced in order to understand how they are enacted and embodied with subjectivity, agency and affect. These are illustrated in the use of norms such as role models, the crits brief (chapter 6), sayings such as owing the work (Tim, chapter 7), and the habits and rules of the space (chapter 6). I have also detailed how the becoming subject is constituted through these enactments and embodiments, with affect and sensation. For artist-students this is illustrated by not having enough artwork (Monique, chapter 3), for not having the way she researched and made her artwork recognised (Emily, chapter 7), taking a more scholarly approach (David, chapter 7), and shifting artworlds and recognising other artworlds (Lily, chapter 7).

Learning movements – in particular the notion of shifts in the becoming an artist (chapter 4), and becoming in transit, a place in between and nowhere (chapter 8) have also been identified. I consider the identification of these transit spaces a contribution to the pedagogy of the studio as it addresses and confronts the notion of learning to practice and creative practice that is about the embodiment of practice. Where Emily (chapter 8) states in her second interview that she wants to do a honours year to practice how to practice, this is a

call to consider how the undergraduate degree is the translatable entry point into professional practice of a creative artist.

Throughout this work attending to the role of the crit, I argue that it is the capacity of the crit as a pedagogical space, an in-between that holds possibility. The understanding and knowledge of *not* knowing what and how we learn and teach is the most significant. To do away with an over-assured notion of learning and teaching and to question the assumed knowledge in the terms of creativity, critical and reflective thinking, innovation, risk taking/setting. Experimentation becomes a part of the practice of critique.

This thesis enacts both a call and response to attend to the crit in ways that question and queer(y), to examine the tacit learning and teaching of art practice, its assumptions and expectations with students. It is a call for a recognition of the tacit and the assumptions in the terms creativity, critical and reflective thinking, innovation, risk taking/setting, experimentation and the boundaries of the assumption. This thesis contributes to the discipline by examining the structures, the frameworks, and our teaching and learning approaches in the studio crit to understand these boundaries and assumptions. The crit may not know what it asks, but to explore these boundaries and assumptions can be a possible response. The experience of the crit can be where you can know differently and whether this knowing is recognised or not.

This exploration of the crit has possibilities to find ways through theory, enacting methodologies through making, unmaking and remaking. These are methodological actions that disrupt norms in their iterations; making them visible, discussable, hearable as a set of norms that are able to bestow or to deny recognition of becoming an artist in particular spaces and places of the crit.

In gathering and assembling this thesis I have drawn on the embodied practice of critique as a way to discern some of the subjectivities of becoming an artist. The practice of critique (Butler, 2004b) through its examination of its structures and governances, may serve to enact ways of critique that direct judgement to question its position within structures and governances. I keep on remembering Melanie as I write who asked to see my research notes after her crit, and her state of not remembering the questions she was asked, and what her

answers were. My experience of that interaction has changed how I work with the crit as did many of the experiences I had in the crit over time.

I want to highlight the pedagogical possibilities of explorations through not remembering and the possibilities of iterations of making, unmaking and remaking the subject. Not remembering, is another iteration of a subjectivity through the affect it produces.

The crit is about the experience of becoming. It is an experience with multiple relations with peers, lecturers, artworks, spaces, places, time: bodies embodied, materials materiality, and affect and sensation. The subjectivities made, unmade and remade in the crit are the iterations and reiterations of a practice in becoming, always in response.

Future research directions

Who gets to practice and how they learn to practice being an artist is a question that is rarely asked in Australian art schools. The widening participation and diversity of the student population informing scholarly conversations in/about art school in the United Kingdom of the last seven to ten years have seemingly passed over unacknowledged Australian art schools. With the inclusion and amalgamation of art schools into universities in the 1990's (Baker, 2010) and the massification of art practice education in Australia over the last 15 years, it should be a question we ask. It is a line of questioning which will be much more in focus as Australian art schools begin to integrate more thoroughly entrepreneurial, enterprise, and social enterprise pedagogies into their teaching and learning strategies (for example, RMIT University's research through its' Contemporary art and social transformation (CAST) research centre, and Queensland University of Technology's creative industries focus in teaching and research). Who gets to practice art and what conditions do they practice within becomes a saliency in an atmosphere of the "work-ready" university art school graduate in Australia. The median income from artist's creative practice output is estimated between \$5,000 to \$10,000 per year, depending on gender; this is only a small portion of the national average income.

Further work on the crit and studio pedagogies would be useful to consider how the crit is enmeshed in the studio. To follow the crits development from its use in senior high school (Hetland, Winner, Veenema & Sheridan, 2007), through into vocational/ further

education and undergraduate university curriculums and then into the post graduate and PhD would be a way to trace the experience of crit through its pedagogical use in diverse contexts.

In my study I have not focused on assessment as an end point. Rather I have positioned assessment as a practice within subjective and normalised practices. I have not focussed on the norms of particular assessors or judgements made in the crit. I have enacted this approach so not to conform the subjectivities within a boundary of what good or bad work could be. I have noted where artist-students did not understand or were surprised by their grade (Josh, chapter 8 and Katlyn, chapter 5), not to evaluate the marking approach but to discern the ruptures the assessments made in the artist-students estimations of themselves. As Belluigi (2009) and Orr (2011) both demonstrate in their work on fine art assessment in the university, the perceived notion of what is successful changes as students and lecturers, as individuals and groups take on the local, the disciplinary, the university and art world norms. This area of assessment in fine art and cultural production richly enacts subjectivities and norms and is worthy of much more work.

A more considered approach to gender, race and class would be critical to map what a creative arts practice is in the academy, in practice, and, in art worlds. More work is needed to build intersectional understandings of becoming, matter, academic governance, gender and class through creative practice. Ahmed argues for a critical materialism where orientations matter in a “historical materialism with a materialism of the body” (Ahmed, 2010, p. 234) incorporating “forms of labour that disappear in the familiarity or ‘givenness’ of objects” (Ahmed, 2010, p. 234). The crit is a form of relational labour. In basing this work in the early materialist work of Ellsworth and Grosz I am undoing the crit with an embodied materialist reading of the crit. This reading of critical materialisms is a possible way to develop this work further.

In doing this critical research and then linking with the Graduate Destination Surveys (Australian Government, 2015) and Australian government’s ‘3-year out’ survey of graduate outcomes to the experiences of becoming artists in art schools will be beneficial to understand the outcomes of massification in higher education studio education, the practice of professional education, and, the enterprise and entrepreneurial educational turn in the creative industries and studio education. In the creative industries and studio education there

are debates about the approaches and form of the curriculum that should take on enterprise and entrepreneurial education. How a studio pedagogy is positioned to respond to what enterprise and entrepreneurial becoming artists need to know asks a question about the very ready-ness of studio pedagogies to address this perceived need. The work around pedagogically troubling the terms of ‘work ready’-ness in the university has just begun in the context of the Australian university studio.

In closing

It takes conscious willed and wilful effort not to reproduce an inheritance. (Ahmed, 2014, para. 7)

The research study presented here sprang from my experience as a teacher and student in art schools. I found studying my undergraduate degree within the structure of the art school restrictive in the ways I could not express at the time. Finding Griselda Pollock’s work as a second-year undergraduate student was a way to think through the possibilities of what was happening in my studies, and the governances of power being enacted.

Teaching in the same art school I studied in again drew my attention to the ways I was reproducing inheritances that I did not agree with or want to enact. The crit as an event in the school semester was one inheritance that I wanted to investigate as I had a mixed response to its occurrence. Inheritances are funny things, they seep through practices unbeknownst and unannounced. What began in the observations of the two crit cycles over the semester, and what became reproduced, consciously and unconsciously, in the proceeding moments is how to become an artist and become a researcher in a space and place that is full of inheritances.

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Appendices

Appendix 1: What is the crit an opportunity for?

Prompts:

- A form of assessment
- An opportunity for student to reflect on their work
- An opportunity for students to reflect on the process of learning to become an artist.
- An opportunity for students to reflect on the work of their peers
- An opportunity for students to develop their capacity to publicly communicate about their art practice
- An opportunity for students to clarify their ideas about their work
- An opportunity for students to test ideas in a supportive environment without the pressures of the real world.
- An opportunity for lecturers to ask questions about students work.
- An opportunity for lecturers to clarify project objectives.
- An opportunity for lecturers to get students on track.
- An opportunity for lecturers to motivate students.
- An opportunity for lecturers to discuss expected workloads.
- An opportunity for lecturers to tell students what to do next in their work.
- An opportunity for lecturers to induct students into the discipline.
- An opportunity for lecturers to critically appraise work.
- An opportunity for lecturers to introduce students to the canon of the discipline.
- Other, please add your comments

Appendix 2: Ethics permission



MONASH University

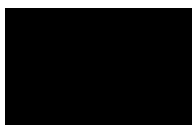
Monash University Human Research Ethics Committee (MUHREC)
Research Office

Human Ethics Certificate of Approval

Date: 19 March 2012
Project Number: CF11/3505 - 2011001862
Project Title: The role of the crit in the undergraduate university art studio
Chief Investigator: Dr Mary Lou Rasmussen
Approved: From: 19 March 2012 to 19 March 2017

Terms of approval

1. The Chief investigator is responsible for ensuring that permission letters are obtained, if relevant, and a copy forwarded to MUHREC before any data collection can occur at the specified organisation. **Failure to provide permission letters to MUHREC before data collection commences is in breach of the National Statement on Ethical Conduct in Human Research and the Australian Code for the Responsible Conduct of Research.**
2. Approval is only valid whilst you hold a position at Monash University.
3. It is the responsibility of the Chief Investigator to ensure that all investigators are aware of the terms of approval and to ensure the project is conducted as approved by MUHREC.
4. You should notify MUHREC immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.
5. The Explanatory Statement must be on Monash University letterhead and the Monash University complaints clause must contain your project number.
6. **Amendments to the approved project (including changes in personnel):** Requires the submission of a Request for Amendment form to MUHREC and must not begin without written approval from MUHREC. Substantial variations may require a new application.
7. **Future correspondence:** Please quote the project number and project title above in any further correspondence.
8. **Annual reports:** Continued approval of this project is dependent on the submission of an Annual Report. This is determined by the date of your letter of approval.
9. **Final report:** A Final Report should be provided at the conclusion of the project. MUHREC should be notified if the project is discontinued before the expected date of completion.
10. **Monitoring:** Projects may be subject to an audit or any other form of monitoring by MUHREC at any time.
11. **Retention and storage of data:** The Chief Investigator is responsible for the storage and retention of original data pertaining to a project for a minimum period of five years.



Professor Ben Canny
Chair, MUHREC

cc: Ms Megan McPherson;

Postal – Monash University, Vic 3800, Australia
Building 3E, Room 111, Clayton Campus, Wellington Road, Clayton
Telephone [REDACTED] Facsimile [REDACTED]
Email [REDACTED] www.monash.edu/research/ethics/human/index/html
ABN 12 377 614 012 CRICOS Provider #00008C

Appendix 3: Indicative first and second interview questions - students

Demographic questions.

Success as a student: Are you a student who considers yourself as: doing well, an average student, or as someone scrapes by in your course?

Crits

How would you describe the crit?

What do you think is the purpose of the crit?

What do you think of the crit format used in your class?

Is it different to crits in other classes?

How integral is the lecturer to your experience of the crit?

Do you think the crit is a useful forum for feedback from your lecturer?

If so, how is it useful?

If you don't think it is useful can you say why not?

If your crits are assessed: do you think the self, peer and or instructor assessment is valuable to your development as an artist?

Do you think the feedback from your peers is useful? If so, how is it useful?

If you don't think it is useful can you say why not?

Are there things that you don't like about the crit?

Do you think that the crit is equally valuable for all students?

Student involvement in crit (giving and receiving feedback)

Using texts from your crit, discussion will be conducted about your performance in crit.

What did you think of your performance in your crit?

How did you feel? – excited, comfortable, uncomfortable, nervous, stressed, etc.

Was there a particular thing that made you feel like this?

Are some crits more intellectually or emotionally challenging than others?

What do you think the feedback means? (Student/instructor feedback)

Do you feel comfortable giving and receiving feedback?

What conventions are there around this process?

Did you give feedback to another student in a crit?

Why did you give feedback?

What do you think are the elements of a successful crit?

What do you think are the hindrances for a successful crit?

How, if at all, does the crit build your practice as an artist?

Artwork: Using examples from artwork/visual diary discussion will be conducted about your performance in crit

Did you receive any feedback in relation to this work in your crit?

What are the developments in your work you are thinking about doing?

Did you disregard any feedback that you received?

Will you speak to someone about developing the work further?

Why, in particular, that person?

Is the development shown in your visual diary or artwork as yet?

Is there a hold up? Why?

Follow up questions: (week 8-10)

Thinking further about your crit and the feedback you gained yourself:

How do you feel now about your crit?
Do you think your crit was useful?
Is there something that came up after you thought about your crit further?
Or looked and listened to your crit again?

Did you receive any further feedback?
From peers or lecturer?
Did you give anyone some further feedback based on thinking about the crit?
What are the developments in your artwork you have made to the work discussed in the crit?
Has this lead to further work?
Has this lead to further research?

What do you expect to discuss in the crit?
What are the elements of a successful crit?
What are the hindrances for a successful crit?
Can you give an example of unsuccessful feedback in the crit?
Does the crit build artists capabilities? How, if at all?
What do you plan to do next year?

Appendix 4: Interview and survey questions – lecturers

Demographic questions

Are you an ongoing or fixed contract or a sessional member of staff?

How long have you taught at this institution?

How long you have you been teaching at an art school?

What year/s do you teach?

What kinds of artwork do students in your class present? Please select as required; i.e. painting, sculpture, printmaking, installation, gold and silversmithing, sound, video, photography, other.

Student demographic

What do your students have to do to be accepted into your program of studies?

Does your undergraduate degree have entry requirements such as: Interview? / Portfolio? /ATAR score? English proficiency?

Is there a gender balance in your course?

What is the age range of the students involved in your course?

Form of the crit

Do you use crits, group reviews or group tutorials where students present works to their peers and yourself?

What term does your institution use to describe this type of activity?

Is this term uniformly used?

Can you give examples of what forms your crits take?

Do you have particular roles in your crits? (functional roles like note takers, presenters, responders; role play such as art critic, gallery owner, art collector)

If you do assign roles, can you provide an indicative list of the roles you use?

What role do you take in the crits?

What role do your students take in the crits?

Do you have to scaffold these roles in your crit? How do you do this?

Do you think that the crit will continue to be used at your institution?

If no, can you indicate why its use may be phased out?

Assessment of the crit

Are crits assessed? Y/N (Logic applied)

Yes:

Is the crit assessment summative? (final assessment hurdle)

Is the crit assessment formative (progressive assessment hurdle or un marked)

Are crits self assessed, peer assessed and or instructor assessed (what are the weightings?)

ALL:

Do you think that the crit should be formally assessed? Why/Why not?

Do you think that the crit is a valuable component in the assessment of students? Why/Why not?

Can you recall formal or information discussions with colleagues about the role of the crit?

Yes/No

Can you provide any details as to the issues covered in these discussions?

Student involvement in crit

Using texts from your crit, discussion will be conducted about student performances in crit.

What do you do to encourage student involvement in the crit?
What do you think is successful student performance in the crit?
What do you expect students to discuss in the crit?

What are the elements of a successful crit?
What are the hindrances for a successful crit?
Can you give an example of unsuccessful feedback in the crit?
Does the crit build artists capabilities? How, if at all?

Appendix 5: Survey Questions

Academic staff survey: The role of the crit in the undergraduate university...

MONASH University



21/05/2012

Explanatory Statement: The role of the crit in the undergraduate university art studio.

CF11/3505 - 2011001862

Hello!

My name is Megan McPherson and I am conducting a research project with Dr Mary Lou Rasmussen, a Senior Lecturer in the Faculty of Education, towards a PhD at Monash University.

I would like to invite you to participate in a survey about your use of the crit (review or group tutorial) in the undergraduate art studio. The survey takes approximately 15-20 minutes to complete.

Please read this Explanatory Statement in full before making a decision.

This study aims to contribute to understanding of the student experience of the crit in the undergraduate university art studio. I am conducting this research to find out how feedback given and received in the crit is evaluated and acted on by students.

The study involves a survey of your opinions and attitudes of crits in your courses, why you use crits, how they run in your class and what you expect students to gain from the crit.

This study aims to contribute to understanding of the student experience of the crit in the undergraduate university art studio. This study contains few foreseeable risks, and low, if any levels of discomfort or inconvenience to you. If this survey causes any distress you are free to contact your university's counselling service. Being in this study is voluntary and you are under no obligation to consent to participation. However, if you do consent to participate, you will be unable to withdraw data once you have submitted the web based survey (Survey Monkey) as IP addresses will not be collected at any stage, nor will identifying personal data be collected. Data will be removed from the Survey Monkey server, as soon as the data analysis has taken place. It will be transferred to a Monash University secure storage system.

All information that you provide will be kept strictly confidential. Storage of the data collected will adhere to the University regulations and will be kept on University premises in a locked cupboard/filing cabinet for 5 years. Participants' anonymous data may be used for other purposes (for teaching purposes or in conference presentations or publications arising from the research).

If you would like a copy of this Explanatory Statement, please email mjmcp2@monash.edu.au and I will send you a digital copy.

If you would like to be informed of the aggregate research findings, please contact Megan McPherson on [REDACTED] or email [REDACTED]

The findings are accessible until 31 January 2014.

If you would like to contact the researchers about any aspect of this study, please contact the Chief Investigator:

Chief Investigator:

Dr Mary Lou Rasmussen [REDACTED]

If you have a complaint concerning the manner in which this research CF11/3505 - 2011001862 is being conducted, please contact:

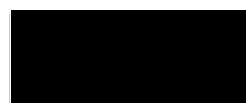
Executive Officer

Monash University Human Research Ethics Committee (MUHREC)

Building 3e Room 111

Research Office

Monash University VIC 3800



Thank you,

Megan McPherson
PhD candidate
Faculty of Education
Monash University

***1. Do you teach undergraduate visual art/fine art courses?**

☐ Yes

☐ No

About you and your art school

2. Are you male or female?

- ☐ Male
- ☐ Female

3. How old are you?

- ☐ 20-24 years
- ☐ 25-29 years
- ☐ 30-34 years
- ☐ 35-39 years
- ☐ 40-44 years
- ☐ 45-49 years
- ☐ 50-54 years
- ☐ 55-59 years
- ☐ 60-64 years
- ☐ 65 years +

4. How often do you exhibit your artwork? Please respond to each of the following statements.

	Very Frequently	Frequently	Occasionally	Rarely	Very Rarely	Never
I exhibit my artwork in commercial galleries.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I exhibit my artwork in artist run spaces.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I exhibit my artwork in peer reviewed exhibitions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I exhibit my artwork in peer reviewed websites and publications.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I exhibit my artwork my artwork in curated exhibitions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I exhibit my artwork my artwork in institutional galleries, like regional and state galleries.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

5. Where is your art school?

In a Country other than Australia? Please state your country and state.

6. Is your art school in a metropolitan or regional centre?

- ☐ Metropolitan
- ☐ Regional

7. Are you an ongoing or fixed contract or a sessional member of staff?

- ☐ Ongoing academic
- ☐ Fixed contract academic
- ☐ Sessional academic

8. Do you have a teaching qualification?

- ☐ Yes
- ☐ No

What is the teaching qualification?

9. How long have you taught at university?

- ☐ Less than a year
- ☐ 1-5 years
- ☐ 6-10 years
- ☐ 11-15 years
- ☐ 16-20 years
- ☐ 21-25 years
- ☐ Over 26 years

10. How long you have you been teaching at your current art school?

- ☐ Less than a year
- ☐ 1-5 years
- ☐ 6-10 years
- ☐ 11-15 years
- ☐ 16-20 years
- ☐ 21-25 years
- ☐ Over 26 years

11. What year levels subjects/courses do you teach?

- ☐ First year undergraduate subjects/courses
- ☐ Second year undergraduate subjects/courses
- ☐ Third year undergraduate subjects/courses
- ☐ Honours year subjects/courses
- ☐ Post graduate subjects/courses

Other (please specify)

12. What do your entry requirements do students have meet to be accepted into your art school?

- ☐ Interview
- ☐ Portfolio
- ☐ ATAR score
- ☐ English proficiency

Are there any other requirements? (please specify)

13. What is the age range of students you are teaching this semester?

	mostly	approximately equal numbers	fewer
School leavers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Younger students (20-24)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mature age students (Over 25 years)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14. Is there a gender balance in your course this semester?

	mostly	approximately equal numbers	fewer
Females	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Males	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

15. What kinds of artwork do students in your class frequently produce?

	Very Frequently	Frequently	Occasionally	Rarely	Very Rarely
Drawing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gold and silversmithing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Installations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Painting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Photography	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Printmaking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sculpture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sound	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Video	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please add any other type of artwork produced and how frequently produced by students

Crit, group tutorials, group review models

16. Have you used any of these crit models in your course? Please respond to each of the following statements.

	Very Frequently	Frequently	Occasionally	Rarely	Very Rarely	Never
Formative crits; interim stage feedback is given by lecturers during a project/module/semester.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Final semester grading Crits; a mark or grade is given for the work by lecturers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Desk crits; one to one discussions between lecturer and student.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Industry project crits; invited professionals from industry are part of the crit panel.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group crits or Reviews; students present their work in front of their tutors and peers and receive feedback which can be from tutors and/or student peers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Seminar crits; usually with a smaller group of students and staff.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Peer crits; verbally or written feedback is given by the student group with the lecturer acting as a facilitator for questions or queries.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Online crits; work is presented online and lecturer sends comments to the individual student.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Online peer crits; work is presented online and students send comments to the individual student.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Do you use any other models of crits?

Crit usage

***17. Do use crits, group tutorials or group reviews in your teaching practice in the university studio?**

☐ Yes

☐ No

About crits

About crits

18. To what extent do you agree or disagree that crits are important to the learning and teaching practices in the university art studio? Please respond to each of the following statements.

	Strongly Agree	Agree	Neither agree or disagree	Disagree	Strongly Disagree
I think crits are an effective way to teach art practices.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The crit works for the number of students I teach.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The crit was existing practice at this art school.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Students expect to do crits at art school.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Different viewpoints can be given in crits.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Crits encourage peer feedback.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I like the format of the crit.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was taught this way at art school as a student.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Are there any other reasons why you use crits in your teaching practice?

19. How often would you use crit activities in your class?

- ☐ Weekly
☐ Fortnightly
☐ Monthly
☐ Twice a semester
☐ At the end of semester

Other (please specify)

20. To what extent do you agree or disagree that crits are important events to build student capabilities as artists? Please respond to each of the following statements.

	Strongly Agree	Agree	Neither agree or disagree	Disagree	Strongly Disagree
As a way of introducing the language used in art criticism.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As a way of role modelling art criticism.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As a form of assessment.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Allows students to clarify project objectives.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As a way for students to reflect on their artwork.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Enables students to reflect on the process of learning to become an artist.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity for students to reflect on the artwork of their peers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity for students to ask questions about other students artwork.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity for students to critically appraise peers artwork.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity for students to critically appraise own artwork.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Students can compare their artwork with their peers artwork.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Develops students capacity to communicate about their art practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Clarifies students ideas about their artwork.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity for students to test ideas in a supportive environment without the pressures of the real world.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity for lecturers to ask questions about students artwork.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Allows lecturers to clarify project objectives.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity for lecturers to motivate students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity for lecturers to discuss expected work loads.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity for lecturers to tell students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

what to do next in their work.					
As an opportunity for lecturers to induct students into the discipline.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity for lecturers to critically appraise work.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity for lecturers to introduce students to the canon of the discipline.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity to discuss theoretical issues with students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity to discuss conceptual issues with students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As an opportunity to introduce students to my research as an artist practitioner.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Are there any other reasons why you use crits to build artists capabilities?

21. How frequently do you take the following roles in the crit to encourage student involvement? Please respond to each of the following statements.

	Very Frequently	Frequently	Occasionally	Rarely	Very Rarely	Never
I set up crit timetable at the beginning of semester.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I set up a timetable at the beginning of the session.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I invite guest artists to give feedback.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I invite students from other years to join the crit.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I facilitate questions by prompting student peers questions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I question the student artists.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I provide topic areas for students to ask questions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I provide written assessment criteria for students to question the work.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I provide a written project brief for students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Student peers conduct the crit, I summarize the discussion at the end of the crit.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I write feedback notes for the student artist.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I get students to write feedback for their peers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I question the feedback given by student peers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I check that student artists understand the feedback that they are given.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Are there any other things you do to encourage student involvement in the crit?

22. What do you frequently expect students to discuss in the crit?

In the crits I expect students to discuss....

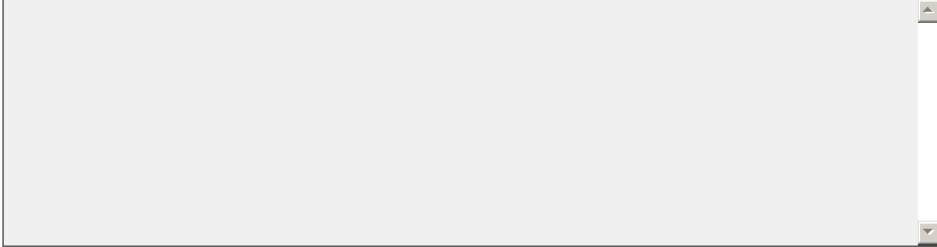
	Very Frequently	Frequently	Occasionally	Rarely	Very Rarely	Never
What the artwork is about conceptually	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How the artwork is made	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How the artwork responds to the project brief	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How the artwork responds to the artist intentions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Why the work is successful/unsuccessful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If the work is resolved	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
What the personal meaning of the artwork is for the artist	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How the work fits into the art discipline	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If the work is well made	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Students peers interpretations of the artwork	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How the artwork might fit into the art industry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How the artwork may engage different audiences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other areas of discussion?

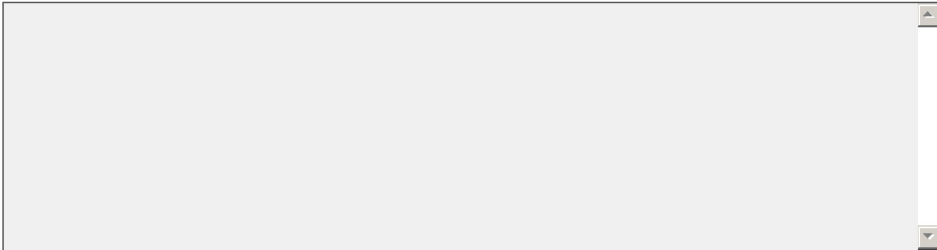
23. What roles do your students take in the crit? Can you give some examples of what role students play in the crit.

Crit elements

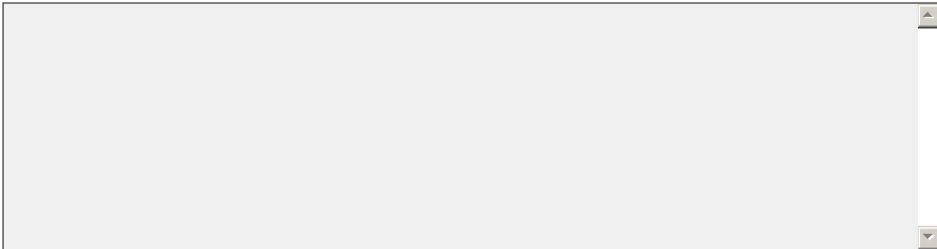
24. What are the elements of a successful crit?

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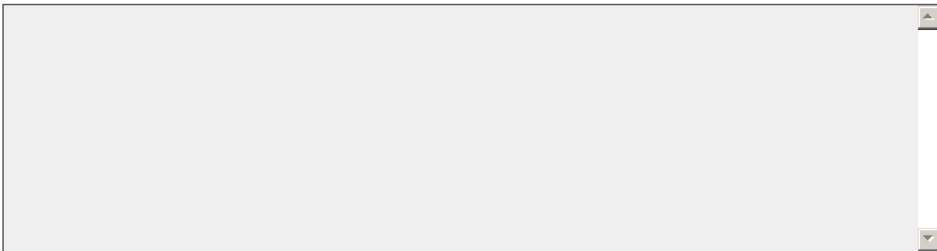
25. What are the hindrances for a successful crit?

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26. Can you give an example of successful feedback in the crit?

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27. Can you give an example of unsuccessful feedback in the crit?

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Crit assessment

28. How are crits assessed?

	Always	Almost always	Often	Sometimes	Seldom	Never
Final semester grading/ instructor assessed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Final semester grading/ Student self assessed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Final semester grading/Student peer assessed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Formative (during semester) instructor assessed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Formative (during semester) Student self assessed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Formative (during semester) Student peer assessed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

29. Is the crit assessment weighted?

- ☐ Yes
- ☐ No

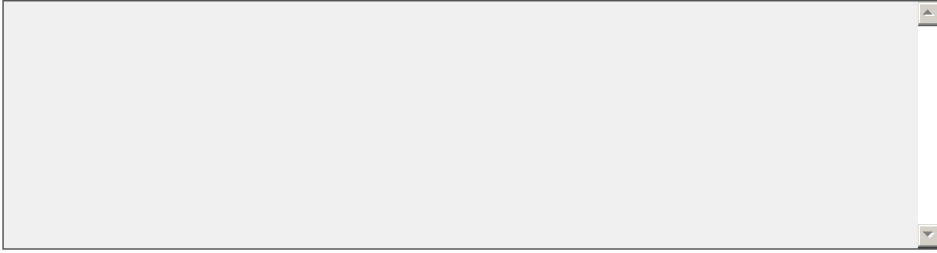
What are the weighted values for your assessment?

30. Is the assessment criteria of the crit explicitly stated in your course/subject/unit guide?

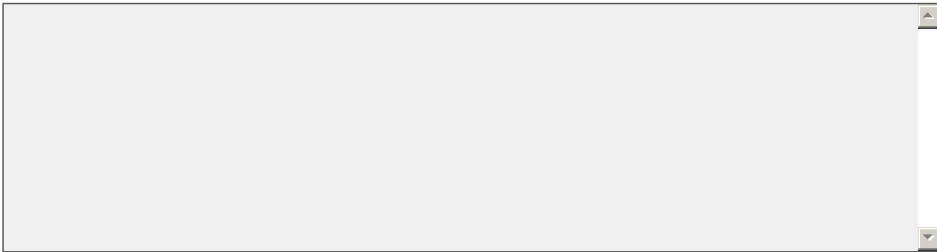
- ☐ Yes
- ☐ No

Please briefly describe you criteria for assessment of the crit?

**31. Do you think that the crit is a valuable component in the assessment of students?
Why/Why not?**

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32. Have you had any questions or discussions with colleagues about the role and issues of the crit? What are the issues discussed in your art school?

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33. Do you think that the crit will continue to be used at your art school?

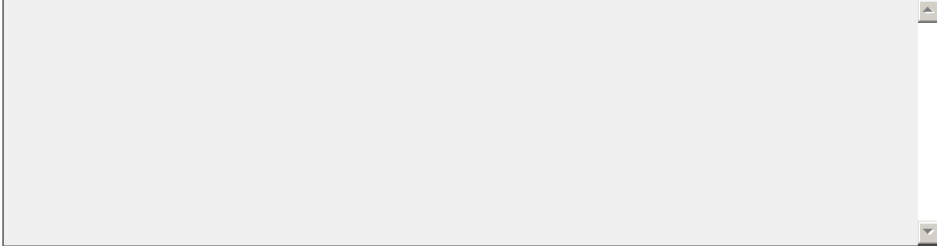
- ☐ Yes
- ☐ No

If no, can you indicate why its use may be phased out?

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Anything else we should know about the crit?

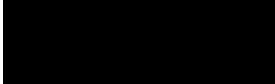
34. Is there anything else you think I should know about the crit?



Thank you for your time and participation.

This project is researching the crit in the undergraduate art studio. If you like to be informed of the survey results, please contact me and I will provide a summary of the aggregate research findings when the survey is complete.

Megan McPherson
PhD candidate
Faculty of Education
Monash University



Appendix 6: Types of crits used

Formative crits: interim stage feedback is given by lecturers during a project/module/semester.

Final semester grading crits: a mark or grade is given for the work by lecturers.

Desk crits: one to one discussions between lecturer and student.

Industry project crits: invited professionals from industry are part of the crit panel.

Group crits or Reviews: students present their work in front of their tutors and peers and receive feedback which can be from tutors and/or student peers.

Seminar crits: usually with a smaller group of students and staff.

Peer crits: verbally or written feedback is given by the student group with the lecturer acting as a facilitator for questions or queries.

Online crits: work is presented online and lecturer sends comments to the individual student.

Online peer crits: work is presented online and students send comments to the individual student.

Developed from Blair, Blythman, & Orr. (n.d.). Critiquing the Crit: Student Guide.