

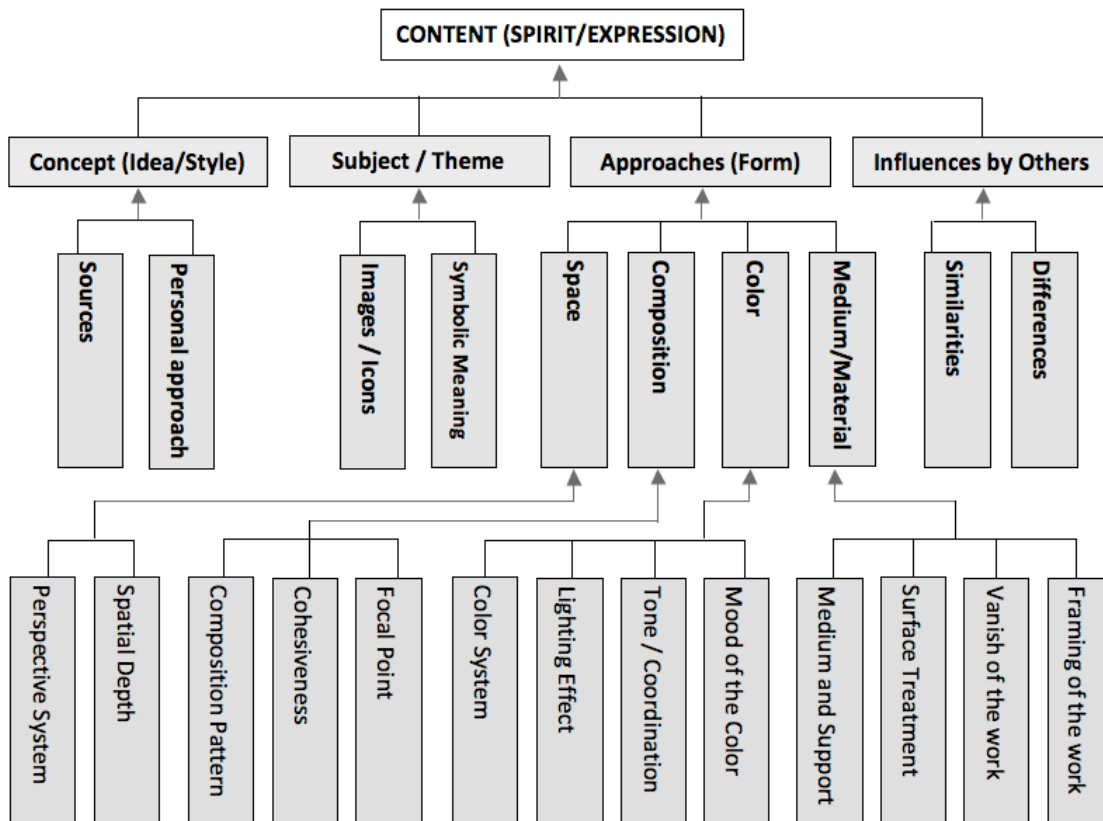
# CONCEPT MAPPING FOR CRITIQUE

## Purpose and Procedure

I would like you to create a concept map to introduce your work (single piece, a body of work or a series of work) to the audiences (fellow students or exhibition visitors) and to explain (to the audiences and to yourself) how you have utilized the language of painting and drawing to support and achieve your desired content. Your concept map should feature a series of key words or phrases similar to (or based on) the diagram below and the more detailed explanations thereafter. This process intends to help you clarify your ideas, to challenge you conceptually, to facilitate a more proactive creative process, and to ensure a more meaningful and constructive critique. This map could also be used to help you with writing your *Artist Statement* or even guide you in your MFA Thesis.

For group critique and presentation, please add information to the outline or map below to suit your own purposes. First, re-type it in a font large enough to be read by classmates observing your presentation. Secondly, while I recommend that you begin your outline with “content,” I encourage you to re-arrange the approaches to suit your own priorities. Provided below is a sample rubric or structural organization to provoke critical thinking; please understand that not every item applies to your work, nor should you be restricted to just these items.

## Concept Mapping for Visual Art



## Sample Rubric or Structural Organization for Concept Map

Student Name:

Single Project or a Series of work:

Semester and Date:

### CONTENT (Spiritual Content, Spirit or Expression)

- I. **Concept** (Idea/Style such as Cubism, Realism, Surrealism, Abstraction, Postmodernism)
  - A. The sources of the concept or idea (How it relates to the art history)
  - B. Personal approach and uniqueness (How it differs from the art history)
- II. **Subject Matter** (Theme or Motif)
  - C. Images (Including icons and symbols)
  - D. Symbolic Meaning of the Images and/or Icons
- III. **Approaches** (Form)
  - A. Space
    1. Spatial Depth (Deep, flat, staged, combination; dreamy; overall)
    2. Perspective System (Linear Perspective, Shifting Perspective, or combined)
  - B. Composition
    1. Compositional Pattern (Movement/rhythm)
    2. Cohesiveness (Unity/balance; scatter/floating)
    3. Focal Point of the Composition (Emphasis)
  - C. Color
    1. Color System (Atmospheric Color, Decorative Color, or Local Color)
    2. Lighting Effect (Single or multiple light sources; harsh/diffuse; consistency)
    3. Color Tone and Coordination (Contrasty/harmony; consistency; emphasis)
    4. Mood of the Color (Feeling and expression)
  - D. Medium and Material Handling
    1. Medium (Oil/acrylic/watercolor) and Support (Ground such as paper/canvas)
    2. Surface (Smoothness/texture; visual texture; surface treatment; strokes)
    3. Vanish of the work (Gloss, semi-gloss, satin, or matte)
    4. Framing of the work (Relationship between the painting and the frame)
- IV. **Influences** (By other artists, movies and/or books)
  - A. Similarities between your work and those have influenced you
  - B. Differences between your work and those have influenced you