

Preparing for the Unit 2 Crit

- What to expect
- Managing anxiety
- Exhibition spaces
- Approaches to installation

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What to expect

- All students will show one finished piece of work that is a **development** from work shown in the Winter Show crit.
- This could be a totally new piece or a progression of the work you made before.
- You will install the work on Monday 3rd, crit on Tuesday 4th and take the work down on Wednesday 5th February.
- You will receive two types of 'formative' feedback (designed to help you improve): verbal (in conversation) and written (feedback forms) from your tutor and the other students in your group.
- As per the Winter Show crit, expect some positive comments, some areas to work on and some references to research further.



Groups and feedback

- We will be in four groups with tutors Claire, Shizuka, Isaac and Maia. Each group will have around 10 students per group.
- It is unlikely that the tutor you have will also mark your Unit 2 assessment, so include an image of your work and a record of the feedback in your Research File for marking.
- We will spend approximately 15 minutes in discussion per person and keep 5 minutes to write feedback forms.
- You will not be expected to verbally present what you've done. We will discuss it so you can see how an audience interprets the work you've made. You may then wish to tell us more about it.





Taking part

- Listening to the discussion about other students' work is a valuable learning experience- you will need to engage in the crit for the whole day, 11am – 4pm.
- The crit is a compulsory part of the assessment process and should be attended. If you are **very ill** please contact Claire to discuss.
- Please do not avoid the crit if you feel tired, under the weather or worried. Speak to Claire about how we can make the day more manageable for you.
- There is no requirement for you to speak in your crit if you do not feel able to do so.
- We understand that some of you may find it hard to maintain concentration for the whole session. It's ok to step out if you need to take a break but please try not to disturb others.

Phones and notes

- Phone use can be really off-putting for students that are presenting as they suggest that you are bored by what they are saying.
- Bring a pen and paper for making notes rather than doing it on your phone.
- Translation apps can be useful for helping you engage in the conversation however this is the only time phones should be used.
- Some students may find that writing a few key points about their work in advance helps them to feel less nervous about speaking in the crit, especially if English is not their first language. However, please remember there is no requirement to 'present' your work- we will ask you direct questions about it.



Managing Anxiety



- Crit anxiety is common – we want to help you to go beyond your comfort zone, but not to cause you distress. Only you can tell if something is manageable for you or not.
- Avoid stress by being prepared. Arrive early and make sure everything is installed and working the day before.
- Remember, the crit is to look at your work not at you. You can enhance our understanding and engagement with your work by telling us more about it, but you will not spoil it by speaking poorly.
- You are not marked on your presentation skills, so if you struggle to talk about your work this will not impact your assessment in any way.
- Support one another. Generous engagement with one another's work and thoughtful responses improves the crit experience for everyone.
- Ask someone else in the group to take notes for you. Many students struggle to listen and respond to feedback and take notes at the same time- share the load!

How can we improve your crit experience?

Crit forms have become a regular part of our crit process after student feedback. Think about your experience of the Winter Show crit- is there anything you would like to suggest?

Exhibition Spaces

- All students will show in either A-B Gallery or the studio. Please sign up on the posters in the studio once you know where you'd like to show.
- We will flag up any clashes and discuss with you if necessary. Final allocations to be given at next Monday's meeting.
- It is not a public exhibition so we will not clear the studio as extensively as we did for the Winter Show. Tables and chairs will be folded/moved where possible.
- Please tidy away your belongings so that they don't disrupt someone else's work.
- Whichever space you show in, please take down your work on Wednesday 5th February- leave no trace.





From A to B
Gallery

A – B Gallery

NB- No spray paint!

A-B Gallery

- More footfall
- Transitional space – viewers walk through
- No drilling into the walls
- No obstructing the fire exits or lifts – there must be a clear path left through the space
- No trip hazards
- No hanging from fixtures and fittings

Studio D127

- Can be made dark(ish)
- You can drill into the walls
- You can attach to the ceiling (in places) though no hanging from fixtures and fittings
- No obstructing the fire exit
- No trip hazards



Central lifts

Access to levels G to 4



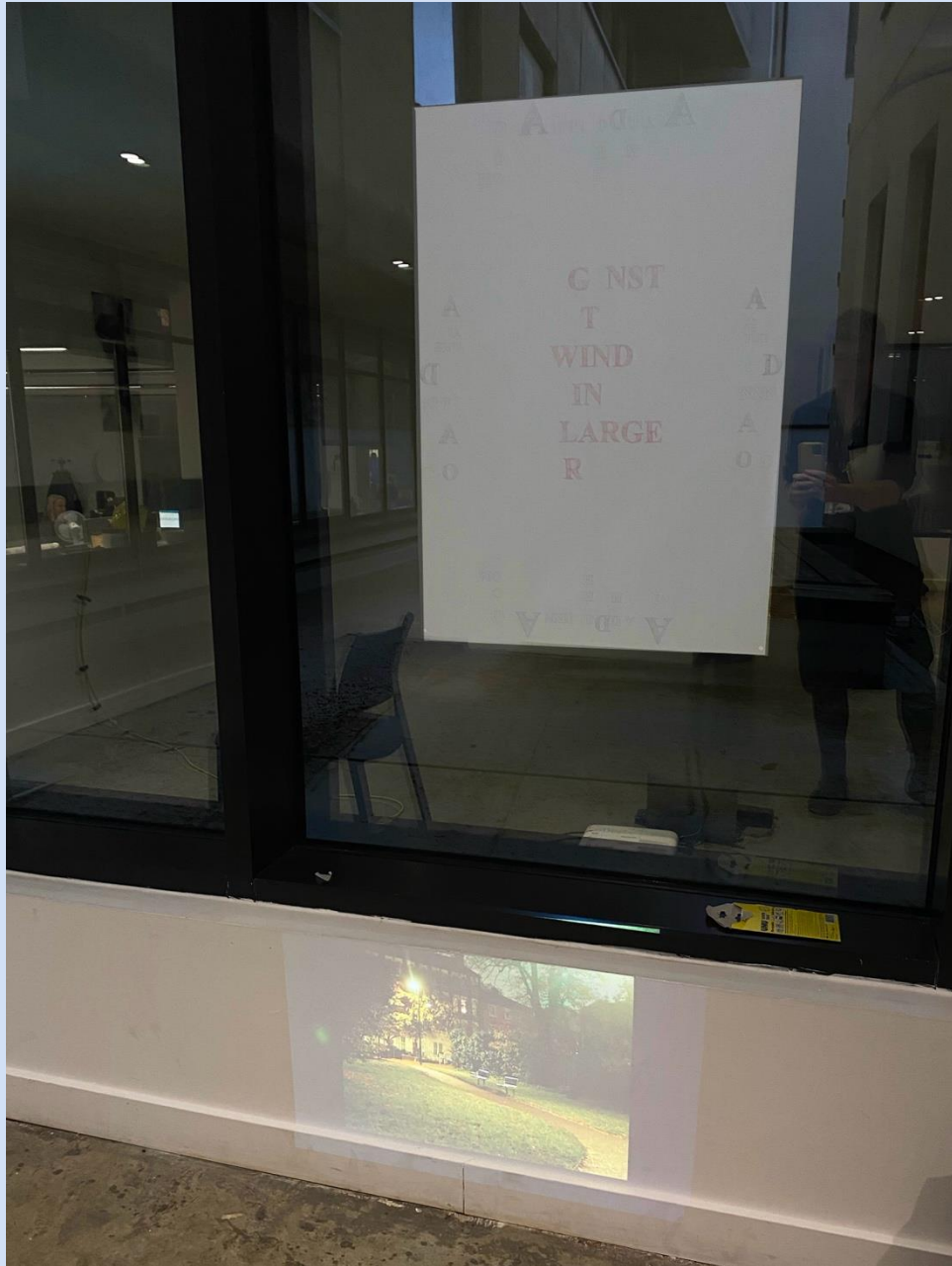
Think about how your work engages with the architecture of the space or its existing features.

How might a simple intervention make your work more dynamic?

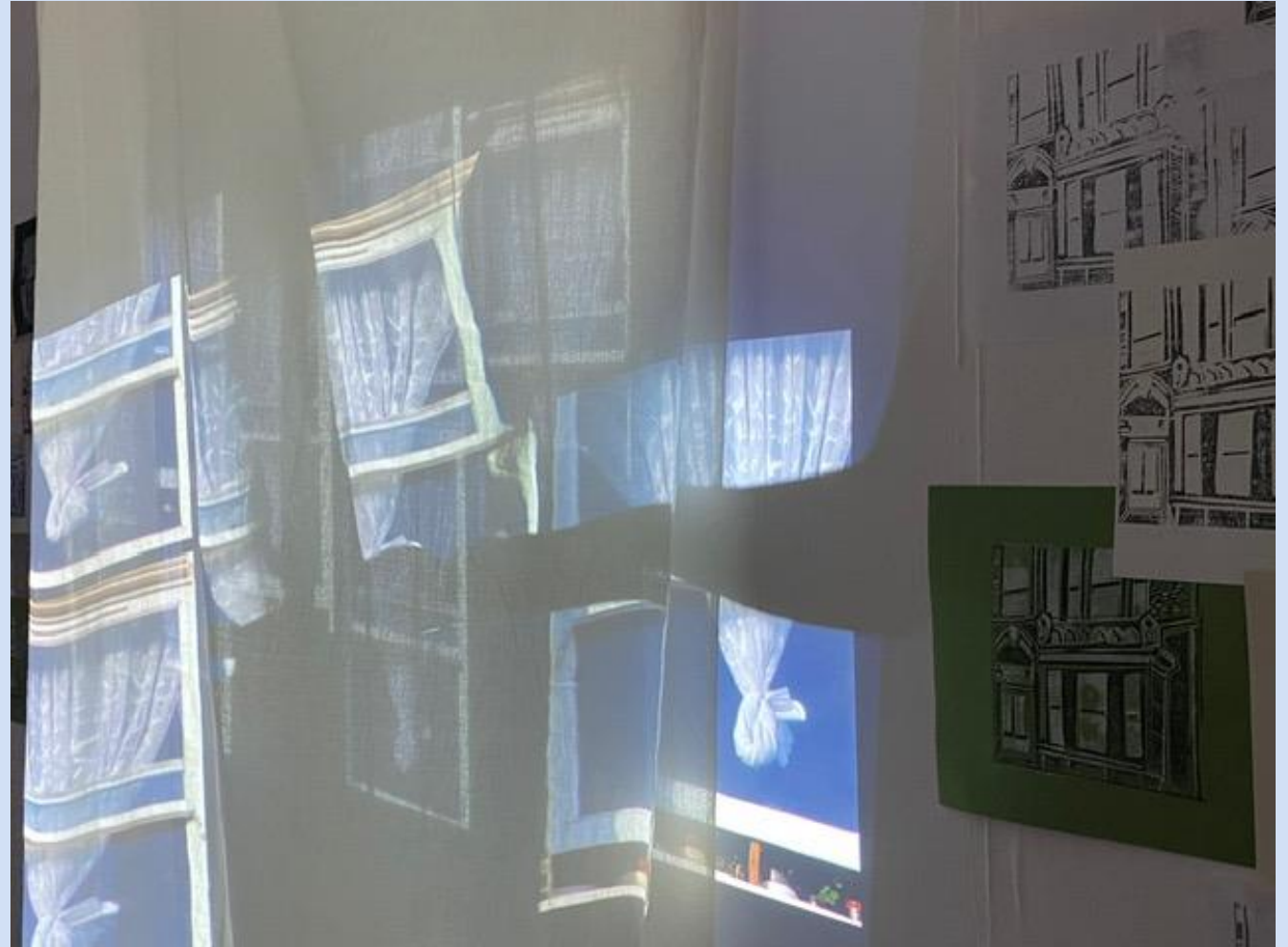
A-B Gallery is a through-route. All kinds of people pass through the space on their way somewhere else, so it may be a good location if you want to try something that interacts with the audience.

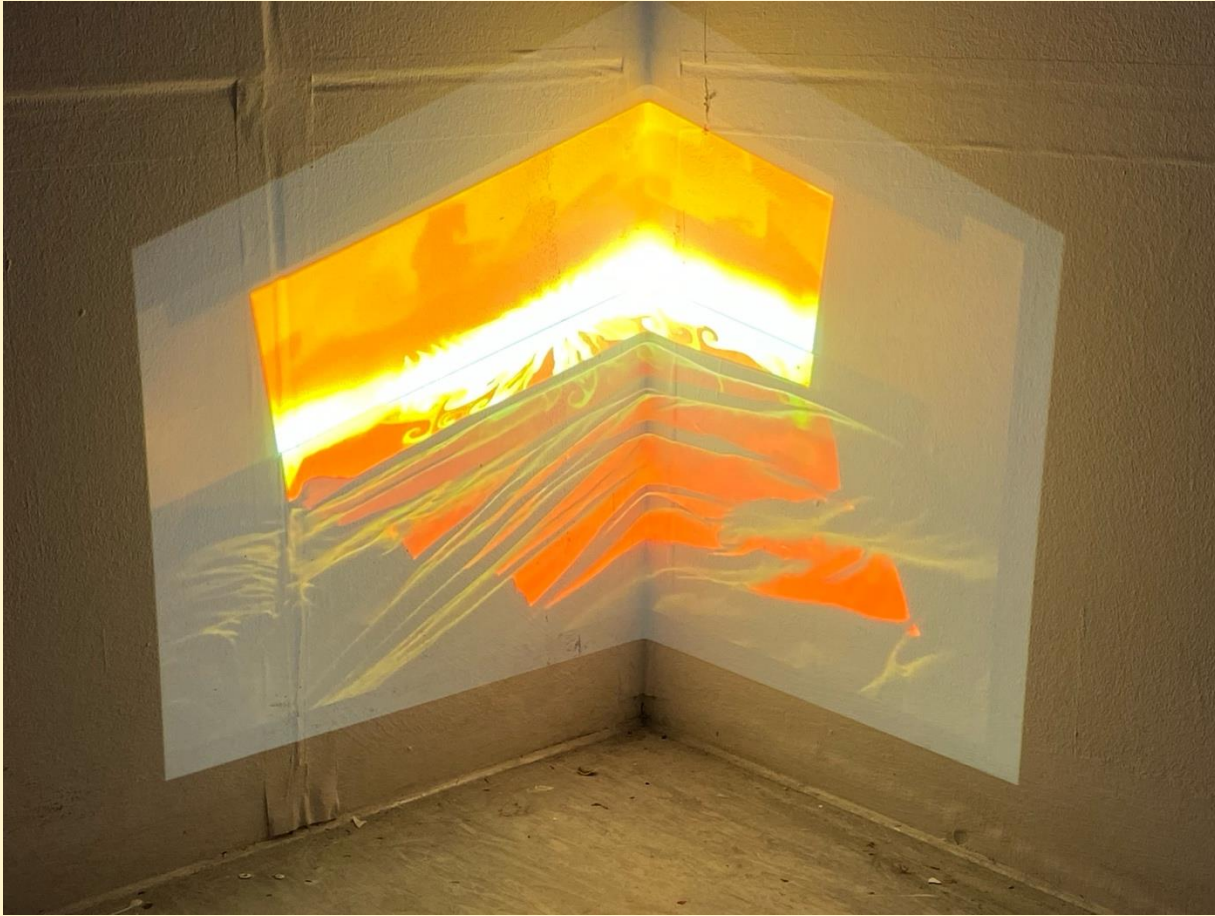
This piece invited the audience to uncover the lumen prints, exposing them to the light and ultimately destroying them.





Think carefully about any works that require both dark and light. Your choice of location is key to ensure that all aspects of the work can be seen.

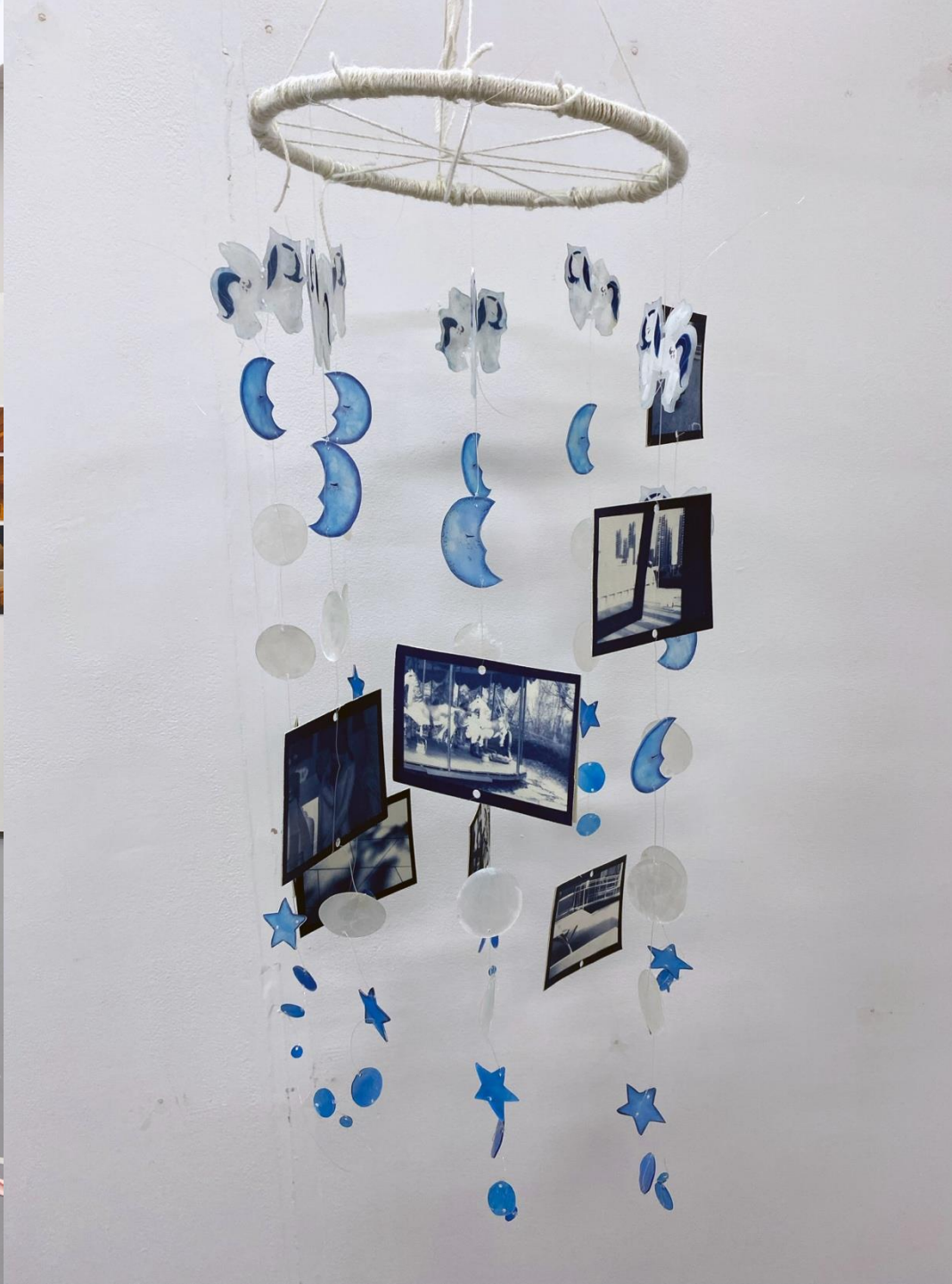




Projection or monitor?

For moving image work, consider how the audience will interact with the piece. What are the advantages/disadvantages of each? Consider also how sound works in a communal space.





You could hang your work from the ceiling.

How might this change an audience's engagement with the work?

It may be easier to fix things to the ceiling in the studio as we cannot use drills in A-B Gallery or hang things from fixtures and fittings.

Hanging paper prints

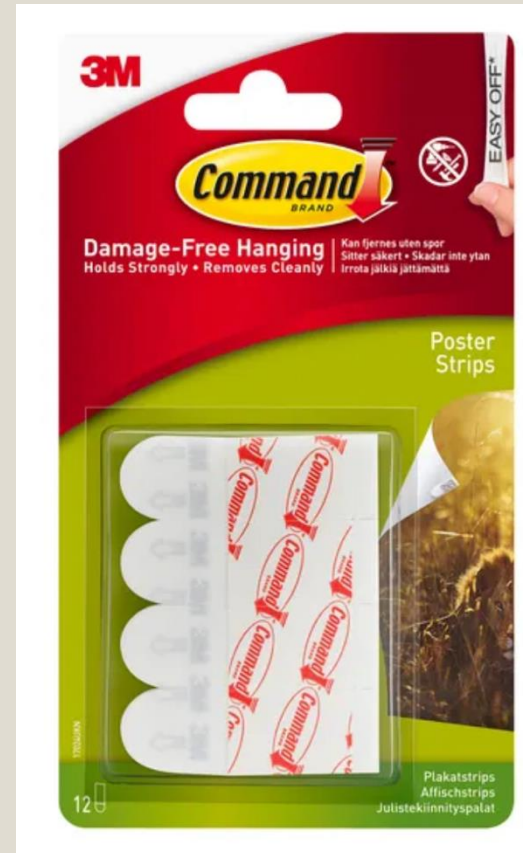
Avoid double-sided tape. It often falls down, is hard to remove and damages your prints.

White-tack can be a good option but is also sometimes visible.

Some artists hang use nails in the wall behind the print and small magnets on top of the print to hold it in place without damage.

Bulldog clips also allow you to hang your prints from nails without damage.

For larger or heavy prints we recommend command strips as they allow you to hang invisibly without damage.



Sometimes a simple disruption or intervention to how you install your work can make your work more engaging and help an audience to understand it better.



How do frames change how we 'read' a work?

Often the reflection on the image is a disadvantage, however in this example the artist wanted the audience to project themselves into the narrative of the photos.



Think about the work you intend to show for the Unit 2 crit.

Take a few minutes to think through how your installation choices can impact the viewer's experience of your work.

Fill in the form, then we will discuss in small groups.

Unit 2: Establishing Practice - Preparing for the Unit 2 Crit

What will you be showing? <i>Consider size and materiality – eg. 3 x A3 prints or film on a small monitor</i>	
Where would you like to install and why? <i>Eg. in a clean white space so there is no visual distraction or high up so that the viewer can walk under the work</i>	
What do you need to consider in the space? <i>Eg. power source or light or ability to drill into the wall</i>	
What do you need to source or prepare in advance? <i>Eg. book hand tools from the CLS or buy magnets and nails or borrow and test projection equipment</i>	
What experience would you like the viewer of your work to have? <i>Eg. private contemplation about personal experiences or a slow reveal or an unexpected surprise</i>	
How might you enhance this experience through the installation of your work? <i>Eg. headphones for a solitary experience or install the work so that it can't all be seen at once</i>	