

Chapter 1 : Developing Skills in Critical Writing

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It was an indictment, and it was most popular among those who were indicted – that is, politicians, scientists, philosophers, and Englishmen in general. Swift was roasting people, and they were eager for the banquet. Swift himself admitted to wanting to "vex" the world with his satire, and it is certainly in his tone, more than anything else, that one most feels his intentions. Besides the coarse language and bawdy scenes, probably the most important element that Dr. The tone of the original varies from mild wit to outright derision, but always present is a certain strata of ridicule. After that literary operation, the original version was largely lost to the common reader. What irony that Bowdler would have laundered the Travels in order to get a version that he believed to be best for public consumption because, originally, the book was bought so avidly by the public that booksellers were raising the price of the volume, sure of making a few extra shillings on this bestseller. And not only did the educated buy and read the book – so also did the largely uneducated. Swift uses mock seriousness and understatement; he parodies and burlesques; he presents a virtue and then turns it into a vice. He takes pot-shots at all sorts of sacred cows. Besides science, Swift debunks the whole sentimental attitude surrounding children. At birth, for instance, Lilliputian children were "wisely" taken from their parents and given to the State to rear. In an earlier satire *A Modest Proposal*, he had proposed that the very poor in Ireland sell their children to the English as gourmet food. Swift is also a name-caller. Mankind, as he has a Brobdingnagian remark, is "the most pernicious race of little odious vermin that Nature ever suffered to crawl upon the surface of the earth. The island of Laputa, the island of pseudo-science, is literally in Spanish the land of "the whore. In addition, Swift mocks blind devotion. Gulliver, leaving the Houyhnhnms, says that he "took a second leave of my master, but as I was going to prostrate myself to kiss his hoof, he did me the honor to raise it gently to my mouth. They were so enamored of reason that they did not realize that Swift was metamorphosing a virtue into a vice. In Book IV, Gulliver has come to idealize the horses. They embody pure reason, but they are not human. Literally, of course, we know they are not, but figuratively they seem an ideal for humans – until Swift exposes them as dull, unfeeling creatures, thoroughly unhuman. They take no pleasure in sex, nor do they ever overflow with either joy or melancholy. His life was one of continual disappointment, and satire was his complaint and his defense – against his enemies and against humankind. People, he believed, were generally ridiculous and petty, greedy and proud; they were blind to the "ideal of the mean. There, Swift took the side of the Ancients, but he showed their views to be ultimately as distorted as those of their adversaries, the Moderns. To Swift, Man is a mixture of sense and nonsense; he had accomplished much but had fallen far short of what he could have been and what he could have done. Swift was certainly not one of the optimists typical of his century. He did not believe that the Age of Science was the triumph that a great majority of his countrymen believed it to be. Science and reason needed limits, and they needed a good measure of humanism. They did not require absolute devotion. He therefore offered up the impractical scientists of Laputa and the impersonal, but absolutely reasonable, Houyhnhnms as embodiments of science and reason carried to ridiculous limits. Through this lens, Swift hoped to "vex" his readers by offering them new insights into the game of politics and into the social follies of humans.

Chapter 2 : Webinar: Critical Writing Part Two by DoctoralNet

*The Critical Writings Part Two: The Collected Works of Theodore Parker V10 [Theodore Parker, Frances Power Cobbe] on calendrierdelascience.com *FREE* shipping on qualifying offers. This scarce antiquarian book is a facsimile reprint of the original.*

Study guide For a printer-friendly PDF version of this guide, [click here](#) It is common for feedback on student writing to focus on the need to engage more critically with the source material. Typical comments from tutors are: This study guide gives ideas for how to improve the level of critical analysis you demonstrate in your writing. Other study guides you may find useful are: [What is Critical Reading?](#) [Using Paragraphs and The Art of Editing.](#) [What is critical writing?](#) The most characteristic features of critical writing are: [What is descriptive writing?](#) The most characteristic features of descriptive writing are that it will describe something, but will not go beyond an account of what appears to be there. A certain amount of descriptive writing is needed to establish for example: The difference between descriptive writing and critical writing With descriptive writing you are not developing argument; you are merely setting the background within which an argument can be developed. You are representing the situation as it stands, without presenting any analysis or discussion. Descriptive writing is relatively simple. There is also the trap that it can be easy to use many, many words from your word limit, simply providing description. In providing only description, you are presenting but not transforming information; you are reporting ideas but not taking them forward in any way. An assignment using only descriptive writing would therefore gain few marks. With critical writing you are participating in the academic debate. This is more challenging and risky. You need to weigh up the evidence and arguments of others, and to contribute your own. You will need to: A much higher level of skill is clearly needed for critical writing than for descriptive writing, and this is reflected in the higher marks it is given. Finding your academic voice When you engage in critical writing you are developing your own academic voice within your subject. They suggest that the academic voice will involve: Succeeding with your doctorate. Try to get into the habit of writing critically, by making sure that you read critically, and that you include critique in your writing. Stringing together of quotes It can be tempting to string together quotes to support an argument, feeling that the more quotes you include, the stronger your argument. It is important, however, to remember that you also need to interpret the quotes to the reader, and to explain their relevance, discuss their validity, and show how they relate to other evidence. Strategic use of paragraphs There are several ways in which you can use the paragraph to enhance your critical writing. You can use paragraphs to make a clear and visual separation between descriptive writing and critical analysis, by switching to a new paragraph when you move from description to critical writing, and vice versa. This can help in: A paragraph break can provide a brief pause for your readers within a longer argument; giving them the opportunity to make sure they are keeping up with your reasoning. Paragraphs that are overly long can require readers to hold too much in their mind at once, resulting in their having to re-read the material until they can identify the point you are making. You can also use paragraphs to push yourself to include critical writing alongside descriptive writing or referencing, by considering each paragraph almost as an essay in miniature. Within each paragraph you would: Beyond that, however, there is a danger that too much descriptive writing will use up valuable words from your word limit, and reduce the space you have for the critical writing that will get you higher marks. A useful habit to get into is to make sure that, if you describe some evidence relevant to your argument, you need then to explain to the reader why it is relevant. The logic of your explanation contributes to the critical component of your writing. So, a sentence or two might describe and reference the evidence, but this is not enough in itself. The next few sentences need to explain what this evidence contributes to the argument you are making. This may feel like duplication at first, or that you are explaining something that is obvious, but it is your responsibility to ensure that the relevance of the evidence is explained to the reader; you should not simply assume that the reader will be following the same logic as you, or will just work out the relevance of the quote or data you have described. Line of argument So far this study guide has considered the detail of what you write. The other key element in critical writing is the overall structure of your piece of writing. For maximum effectiveness, your writing

needs to have a line, or lines of argument running through it from the Introduction to the Conclusion. Just as you have used paragraphs on a micro scale to present your critical writing, so you need to consider the ordering of those paragraphs within the overall structure. The aim is to lead your readers carefully through the thread of your argument, to a well-supported conclusion. The author refers to the available evidence, but also evaluates the validity of that evidence, and assesses what contribution it can realistically make to the debate. There are a number of inherent methodological difficulties in evaluating treatment efficacy in this area, and this has contributed to controversy within the research literature surrounding treatment outcomes for this group of offenders Marshall, Firstly, while there is no doubt that the primary criterion of treatment success is a reduction in the rate of re-offending Marshall et al. It is well established that there is a discrepancy between re-offending and reconviction rates: Indeed, a significant proportion of offences committed by offenders are either unreported, or do not result in the offender being convicted Abel et al. You can see how the author is considering the available evidence, but also the limitations on that evidence, and will be taking all of this into account in drawing conclusions. Checklist for an overall review of your writing It is always worth taking a critical look at your own writing before submitting it for assessment. The kinds of questions that might be useful to ask at that stage are: What is the balance between descriptive and critical writing? While a certain amount of description is necessary to set the context for your analysis, the main characteristic of academic writing is its critical element. A useful way to check this balance in your own writing is to use two coloured pens and to mark in the margin whether the lines are descriptive or critical. The balance will change at different points, but you need to make sure there is enough of the colour that represents critical writing. A critical read through your own writing may reveal gaps in your logic, which you can rectify before you submit it for the critique of others. Is my conclusion trailed and supported sufficiently well by my preceding analysis and argument? Check out the conclusions that you have drawn, then locate and check the supporting evidence you provide earlier on. It is also a way of checking that, when your reader comes to the end of your writing, the conclusions make sense, rather than being a surprise, or an unconvincing leap of logic. Have I included any unsubstantiated statements? Sometimes a generalised, sweeping statement can slip through: There are three main ways of dealing with such statements:

Chapter 3 : Theory of Literature and Other Critical Writings by SÅ•seki Natsume

Develop critical language and argumentation strategies. This is a series of advanced academic writing workshops. Each workshop will include: Effective writing strategies.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: On Art and Literature: Elinor Randall et al. Monthly Review Press, A brilliant leader, orator, and political organizer, Martí's turbulent life in exile left him scant time for the elaboration of a formal aesthetic theory. This is only partly due to the legendary pithiness of his style. The brilliant aphorisms he coined continue to arcuate mainly because they were struck from an aesthetics correlative to his ethical and political convictions. The reason why can be gleaned from his critical writings, which allow us to perceive a coherent set of criteria informed by a compelling vision. Critical Writings is the fourth and final book in a series, edited by Philip S. Foner, that is intended to provide access in English to Martí's thought—a formidable task, considering that his complete works in Spanish fill seventy volumes. The first three books in the series deal respectively with the United States and American imperialism, Latin America and the Cuban revolt against Spain, and education and pedagogy. All of his remarkable gifts are in evidence here—the power of his intellect, the breadth of his culture, and the moral sensitivity for which he is revered throughout Latin America. We also have better access here to Martí's literary style, which is romantic writing at its best: The range of Martí's interests and expertise is impressive; he moves easily from primitive art to French impressionism, from Mark Twain to Pushkin. Most, however, have been translated from the Spanish and the translations, while generally accurate, need some additional polishing. The book includes a very useful chronology of the life of Martí and an introduction by Foner. If Martí's views on art and revolution are the product of an abiding hopefulness, those of the Peruvian poet César Vallejo were born of a deep pessimism. No poet in Latin America has expressed with greater poignancy than Vallejo the pain of human existence. You are not currently authenticated. View freely available titles:

Chapter 4 : Critical Writing - Part 2

What is critical thinking? Five keys to effective writing Key #2: Use simple words and short Write the easiest part first.

What is Critical Reading, and why do I need to do it? There is more involved, both in effort and understanding, in a critical reading than in a mere "skimming" of the text. What is the difference? If a reader "skims" the text, superficial characteristics and information are as far as the reader goes. A critical reading gets at "deep structure" if there is such a thing apart from the superficial text! What does it take to be a critical reader? There are a variety of answers available to this question; here are some suggested steps: Prepare to read with an open mind. Critical readers seek knowledge; they do not "rewrite" a work to suit their own personalities. Your task as an enlightened critical reader is to read what is on the page, giving the writer a fair chance to develop ideas and allowing yourself to reflect thoughtfully, objectively, on the text. Again, this appears obvious, but it is a factor in a "close reading. Use the dictionary and other appropriate reference works. If there is a word in the text that is not clear or difficult to define in context: Every word is important, and if part of the text is thick with technical terms, it is doubly important to know how the author is using them. Jot down marginal notes, underline and highlight, write down ideas in a notebook, do whatever works for your own personal taste. Writing while reading aids your memory in many ways, especially by making a link that is unclear in the text concrete in your own writing. Keep a reading journal In addition to note-taking, it is often helpful to regularly record your responses and thoughts in a more permanent place that is yours to consult. By developing a habit of reading and writing in conjunction, both skills will improve. Critical reading involves using logical and rhetorical skills. More often than not an author will make a claim most commonly in the form of the thesis and support it in the body of the text.

Chapter 5 : Critical Writings: New Edition by Filippo Tommaso Marinetti

Critical Writings Part Two: The Collected Works of Theodore Parker Part Ten Average rating: 0 out of 5 stars, based on 0 reviews Write a review This button opens a dialog that displays additional images for this product with the option to zoom in or out.

Apr 17, Niklas rated it really liked it "Come on! At long last, all the myths and mystical ideas are behind us. We shall have to shake the gates of life itself to test their locks and hinges! Marinetti, was one of the most fascinating artistic and political movements of the early 20th century. It celebrated technology and hyper-industrialisation and hated all forms of traditionalism; it was in love with speed and progress and loathed nostalgia and history. For an ancient country like Italy, which is forever doomed to stand in the shadow of the Roman Empire, and with the knowledge that their Golden Age passed almost a millennia ago, Futurism offered a, to say the least, radical solution. If we stand on the shoulders of giants, how can we ever hope to surpass them? We kill the giants. The philosophy of Futurism was to eradicate the past in order to recklessly hurl themselves into the future. All established rules, myths and traditions were to be annihilated. Youth was to be worshipped and old age to be scorned. They wanted to completely free art from the shackles of academia and snobbishness, to the point where they were ready to abolish all syntax and established grammar in writing. In politics, as in art, they wanted a complete rebirth of Italy. They supported a radical individualism rooted in anarchist egoism but were simultaneously ultranationalists and collectivists. They flirted with anarchists, syndicalists, communists and socialists but poured scorn on them all for being anti-war and anti-patriotic. More than anything they loved war, "the sole cleanser of the world". They viewed The Great War as the ultimate expression of Futurist art, and cast themselves into the fire of Europe, many prominent futurists dying on the battlefield. Today the Futurists are commonly remembered as being proto-Fascists, and for influencing and aiding the rise of Benito Mussolini. But the Italian Fascist Party embraced nostalgia and reactionary aesthetics, and Marinetti and his friends became increasingly isolated and alienated from both art and politics. The ultimate irony came when, after the Futurists were instrumental in their influence on the spirit of Fascism, Hitler wanted to display Italian Futurist artworks in his "Degenerate art" exhibition. The modernist movement of Futurism, which wanted to tear down the old and embrace the new, had essentially birthed a reactionary ideology which burned modern books and prohibited modernist art as "degenerate". Clearly, Futurism had outstayed its welcome and had been thrown in the dustbin of history. I thoroughly enjoyed reading many of these essays, manifestos and writings by Marinetti. He was perhaps, a propagandist first and an artist second, but his bombastic and agitating prose style still makes for very enjoyable reading. His writing is filled with the positivity and optimism which contains the very spirit of Futurism. Some of his ideas are so bizarre that they become entertaining, and all of them are fascinating to read about. I had a good laugh at some of his suggestions on how to improve the theatre going experience for the audience: No matter your opinion on Marinetti or Futurism, he makes for some highly entertaining reading.

Chapter 6 : Swift's Satire in Gulliver's Travels

Theory of Literature and Other Critical Writings. Natsume SÅ•seki. Edited by Michael Bourdaghs, Atsuko Ueda, and Joseph Murphy Part Two: Other Writings on.

Critical writing Critical writing In academic writing you will develop an argument or point of view. This will be supported by concrete evidence, in other words reasons, examples, and information from sources. A simple definition of critical writing Critical writing involves considering evidence to make reasoned conclusions. A mistake many beginning writers make is to use only one source to support their ideas or, worse, no sources, making unsubstantiated statements. The main problem with using only one source is: In critical writing you therefore need to consider more than one viewpoint. This leads to the first part of the simple definition of critical writing, which is: Critical writing uses more than one source in developing an argument Another mistake beginning writers make is to use several sources but to string quotes together e. A says this, B says that, C says something else , without really analysing what these writers say. In critical writing, you need to evaluate and analyse the information from sources, rather than just accepting it as being true. This leads to the second part of the simple definition, which is: Critical writing evaluates and analyses the information from different sources Putting this together, a simple definition of critical writing is as follows: Critical writing is writing which evaluates and analyses more than one source in order to develop an argument. What is descriptive writing? Descriptive writing simply describes what something is like. Although you need a critical voice, description is still necessary in your writing, for example to give the background of your research, to state the theory, to explain the methods of your experiment, to give the biography of an important person, or to outline the history of an event. You should, however, keep the amount of description to a minimum. Most assignments will have a strict word limit, and you should aim to maximise the amount of critical writing, while minimising the number of words used for description. Log in now to get rid of them! What is critical writing? A simple definition of critical writing was given above, namely: Your writing will contain evidence from other writers. Critical reading skills will help you with this, for example as you consider whether the source is reliable, relevant, up-to-date, and accurate. Analysing means giving reasons why the conclusions of these different writers should be accepted or treated with caution. Once you have evaluated and analysed different sources, you should have a clear line of reasoning which leads up to your conclusions, based on the evidence. Summary The features of descriptive and critical writing given above are similar to the stages of the Gibbs reflective cycle described in the study skills section. They can be summarised as follows: Enter your email to receive a free sample from the recently published title, EAP Foundation: Checklist Below is a checklist for critical writing. Use it to check your own writing, or get a peer another student to help you.

Chapter 7 : Writing news 22 October (Part Two): Resist “janeishly

That also is part of the enjoyment in these works as the artist not only plays with the intersection of the visual and sensorial but the conceptual and critical as well. Polka 3, (), fabric collage and india ink on paper.

Argument and Evidence Critical Strategies and Writing As we said in chapter 2, the writing process is messy. Experienced writers do not follow a neat set of procedures to achieve their writing goals. They use writing to discover and explore. Asking questions and writing go together; writing is about thinking. Only after the writer thoroughly examines the subject through writing and is satisfied with the ideas discovered, does she polish the writing for the reader. Here is where the writer decides on the organization and style. Here is where he also decides which critical strategies to use for writing the final draft. Critical thinking yields several strategies you are likely to use in your college writing. Many of your writing assignments may reflect just one of the strategies or a combination of them. We have arranged these strategies in the order of complexity of the critical thinking they require. Keep in mind that these strategies often overlap. You may use comparison and contrast when you are synthesizing information; you may synthesize the results of a causal analysis. But you will use several of these analytical strategies when you write an evaluation. You should look at the discussion here as a way to explore and discover your ideas about your subject so that you can write your assignment. The strategies discussed here are those most commonly used in college writing. Evaluation is the most complex of the thinking strategies and usually employs other reasoning strategies. The last strategy, persuasion, is used with the other strategies to lend credibility to your stated position and to bolster acceptance of your thinking. Refer to table 3. Critical thinking strategies include analyzing, comparing and contrasting, explaining causes and effects, stating your opinion and supporting it, and proposing a solution. Understanding the cognitive objectives and critical thinking strategies embodied in your assignment can help you plan the most effective way to meet the goals of the assignment. Complex assignments may include multiple cognitive objectives and critical thinking strategies, and therefore may require multiple approaches. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without prior written permission of the copyright holder. All links to external sites were verified at the time of publication. UMUC is not responsible for the validity or integrity of information located at external sites.

Chapter 8 : 4 Easy Ways to Write a Critical Analysis (with Pictures)

To write a critical analysis, first introduce the work you're analyzing, including information about the work's author and their purpose in writing it. As part of the introduction, briefly state your overall evaluation of the work.

If you have any questions about or reactions to these suggestions, please do write me. Developing Skills in Critical Writing The key to mature writing is learning to write critically. Without criticism, texts that you read have no life beyond that of the author. Without criticism, you also have no distance from the text by which you give life to yourself as a thinker. Why is this the case? If we are sympathetic toward the position being asserted, we find that merely having our own views confirmed is of little interest. By analogy, most of us do not spend hours looking in a mirror: Hearing or reading words that only mirror our own thoughts leads to the same result: In sum, even if we are sympathetic toward the views expressed, only if an author exercises a capacity to call into question her own ideas do we find ourselves engaged by her words. We want to think further than we have previously about ideas with which we have sympathy. On the other hand, if we read an article with which we very much disagree but which does not even hint of our views, we are similarly disinterested. Such writing has the aura of propaganda: By contrast, an article that approaches a topic critically, acknowledging our position even while disagreeing with it, captures our attention. But what is critical thinking? What does it look like? To be critical is not to be "negative" or even to "disagree. The essence of criticism consists not of disagreement with the text, but of distance from the text. Achieving distance from the text does not require you to position yourself as an equal to the author. Rather, you may ask of yourself only that you stay one step ahead of your reader. There are many time-honored strategies for critical writing. I would like you to work on each of these this semester. In my comments to you on your writing, I may recommend strategies that you may find particularly helpful. Starting an ongoing conversation with authors this semester: If you can maintain a critical train of thought from one week to the next, by summoning in your mind an agenda of your own making through which you will read the texts, you may be able to get a greater depth in your criticism. Generating a series of questions that may be asked of each author we read in this course can help you to formulate such a critical agenda. Using the "Compare and contrast" approach: Juxtaposed to your summary of the text should be your own reflections. While you are entertaining a few of your own ideas, you will want to strengthen your own voice. For each reading, you will want to ponder several questions. What are the strengths of the argument? What are the weaknesses? Do you agree with the author or disagree? Why or why not? One way to find your critical voice is to compare and contrast two or more of the authors. Construct a conversation in which they talk to each other. As you manipulate their voices, you will find your own voice as referee emerging. Because the authors are experts at sustaining a critical voice, when you latch on to one of them as a partner in conversation with another author, you will find yourself able to sustain your own voice longer than if you speak alone to an author. Writing a page or more of your own reflections may be awkward for you at first; however, by pushing yourself to do this, you will making the necessary preparations for writing subsequent essays that will prove satisfying to you. Trying a give and take of argumentation: One way to push yourself to develop critical skills is to offer a narrower range of critical comments and expand on them. After you make a comment criticizing an author, imagine how she might respond. Summarize her response for your reader "the author might respond to my point by saying Also, when you make an observation or claim, always check for the follow-up sentence. Moreover, if you consider your critical reflections to be a conversation with an author, you will find yourself asking the author some questions. If you pose some of your criticisms in the form of questions and imagine a series of responses from the author and follow-up questions by you , you will find yourself moving to a deeper and more nuanced level of engagement with the texts. Of key importance in dwelling on these questions will be sustained attention to of them. Would he affirm your comments or disagree with them? Note his imagined views for your reader, and then follow up with your own response. By staging such a conversation, you will find yourself moving toward greater depths and breadth of engagement with the text that you are exploring. In adopting a critical voice, you will explicitly share observations with your reader. What are some weaknesses in her writing?

What would they say? How would you and the author defend yourselves against these criticisms? Why does it matter whether an author is persuasive in her analysis? If you are chatting with a skeptical friend about a chapter in a book that you have read, what do you want to hold up as valuable to your reader? To find your own view, you will want to focus on the "why" word. What is persuasive and compelling? Either way, ask yourself "why? Why should we care about it? Why should we agree or disagree? Why is there more to be said on the subject? Why, if she has said it all, do you believe that she has said it all? Consider one classic approach to finding your own voice. Moderate an imaginary conversation between two authors. Because you are the creator of that conversation, in choosing what the authors say to each other what you find of particular value for them to express, you are likely to find your own voice joining in on the conversation. Finding that voice, you can elaborate on it and magnify it. Writing for a fellow student: Recall that a paper is always written for a reader other than your professor. When I write, I like to imagine someone who is less familiar though not wholly unfamiliar with the text I am discussing. You may wish to imagine a fellow student who is looking to you for advice. What will you say to her or him? What do you want your reader to look at again? Why would you want a reader to take an author seriously? Because you are one step ahead of that student, you can provide guidance. Agreeing with an author against a fellow student: As an alternative strategy for enhancing your critical voice, you may want to write for a skeptical reader. Rather than go one-on-one with a text explaining why you disagree with an author or opposing one author to another the compare and contrast approach , on occasion you may want to argue with your reader.

Chapter 9 : How to Write a Critical Essay (with Sample Essays) - wikiHow

In this Article: Preparing to Write a Critical Essay Conducting Research Writing Your Essay Revising Your Essay Sample Essays Community Q&A A critical essay is an analysis of a text such as a book, film, article, or painting. The goal of this type of paper is to offer a text or an interpretation of.

I was doing my best. Was it also about vanity or about money and compromises? Or just about sex? Did Uklanski feel under siege? The performance invoked memories of a television interview with the Sex Pistols and a bunch of punk rockers on British TV in the late s. On the pages of Flash Art, the two artists sparred with one another in an epic struggle for territory. Uklanski appeared to possess the wiliness of a 21st century Malcolm McLaren. Game, set and match: Uklanski slips in and out of being played with, to being the playa. Like a boxer in the ring, or a rapper swapping lyrics with a fellow rapper, Uklanski weaves in and out of flow, laying claim to the art-lineage that Cattelan the progenitor asserts while simultaneously subverting it. In other words, Uklanski performs the crisis of communication at a moment when the culture is transitioning. Holla at a holla at a holla at a playa, Remix Baby. Lil Wayne [i] Whose story is it, anyway? Changing the System Piotr Uklanski: This kind of evaluation is so frequently performed that it has turned into a formula. No longer critique, it has now become merely part of the tool kit for promotional marketing. And the artworld and art market are themselves voracious and porous. It can well afford to. The artworld takes all into its purview, easily, necessarily, because there seem to be no particulars and few distinctions in our image-saturated and market-driven culture. Except, indeed, the distinction of who holds the wealth. It is notable that this leveling out of culture into a single stream is happening precisely when wealth inequality is exploding. Ironically, participation in the artworld even by the not particularly privileged is also exploding. When criticism becomes a marketing device it blurs the boundaries between two otherwise distinct processes. Indeed, these two terms have become synonymous in many respects in an era where social networking has raised the specter of self-promotion as de rigueur for anyone doing anything within the field of popular culture. The artworld has become a highly elaborated construction with its set of institutionsâ€”museums, galleries, public spaces, personages, and critical edificeâ€”that produces, markets, and delivers culture as a product. The artworld institution constitutes an industry, where categories of art, commerce, criticism, entertainment, connoisseurship, real estate, celebrity, and commerce are as permeable as they are promiscuous. The idea of an autonomous art object is a relic. The long moment of the autonomous artist, the genius, often tormented, is also passing. There are no more geniuses, except, of course, in Apple stores. He is skilled in the enterprise of strategic positioning, of the self not least. In fact, he has been exceptionally proactive, the playa indeed, in establishing his position in the industry. He has, in effect, dared the artworld to live up to its brave new self, all the while retaining an aura of coolheaded unflappability. He can make us a bit nervous. He also uses his cool as a cloaking device, and he has landed some punches, or at least made a raid or two into off-limits territory, particularly with the three-page Artforum ad he took out, and personally paid for, in the September issue. Yes, it is worlds away from the photograph of Lynda Benglis naked except for shades and an impressive dildo, which appeared as an ad Artforum in It may not be what one would want, but merely wishing it otherwise does not make it so. And, yes, we will remember the ass. The explosion of the circulation of information and images, of information as image, has restructured our world. As the digital joins and overwhelms the analogueâ€”eats it for lunchâ€”we find ourselves in a new, fused reality, one that is both hyper-reflexive and stupefyingly oblivious, a reality without origin but endlessly sourced. In fact, we could say he is natively drawn to these transmogrificationsâ€”of minimalism, of the photograph, of a type of third-generation abstraction, of images of popular culture, of fiber arts and broken-crockery mosaics. Art histories, high and low, have become a stream and a swirl, have entered the larger flow, in which there is not so much a competition of meanings as a confluence. What sense would it have in a flow in which meanings comingle in constantly shifting combinations? This is not because of some particular quality in the images themselves but because the system of assigning meaning to images is shifting. Whether cause or effect, our sense of time has also changed. Our cultural, even high cultural, consciousness has been fundamentally altered

by our media- and mind-scape. It exists outside of us, and it exists inside of us. When is a selfie not a good idea? Distinctions that were once hallowed, and even hard fought, now sit easily side by side. In this climate, old strategies of appropriation seem beside the point— not least because any of us digital consumers is also a digital producer, for whom repurposing images is as quick as a laugh and as natural as breathing. Make me a meme. You are now a meme. The work chips away at some of the theoretical underpinnings, tactics, and medium specific characteristics created by newer technologies that have shifted the relations between space, visuality and the contemporary object. In a culture of spectacle in which we are the spectacle as well as being the producers of the spectacle, everybody has access to a set of media skills that are multi-dimensional and interactive. We are living in a moment of fragmented, fractured narratives that demand new perspectives from both consumers and producers of images. We are all living in a culture of spectacle in which we are the spectacle and the producers of spectacle, both conceptually and literally. Everyone is both creator and audience. We are all engaged in the art of rhetoric, of convincing speech. And in our cultural landscape, where format is more potent than form, the rhetorical naturally supersedes content, becomes the content. Marge— [Sings] How many roads must a man walk down before you can call him a man? Rhetoric is the art, art, of persuasive, persuasive, speech. He is anything but didactic; he is not polemical. He is almost courtly. This is of a piece with the way he and his work respond to the current cultural moment, with its racing megaload of images always in motion, always in the process of transformation. He is in sync with the moving parts, and gives the viewer the opportunity to sync up, too. But his canniness about opening conceptual spaces for the viewer to make meaning is, more often than not, disarming. If there is a minimalist quotation, it is easy and unforced. Whatever— disco floors, Dance Floor, and Carl Andre inhabit the same cultural space, because all have moved, or been moved, into the flow. He does not insist on enough of a distance to generate strategies of appropriation and its theoretical critiques. Or perhaps it would be closer to the truth to say he lets all three settle where they will, and lets the artifacts of their small differences resonate, if they will, without comment. Then he gets out of the way. The work is, after all, made for dancing. In the end, there is a weird tenderness in Dance Floor. We are persuaded, yes. We are persuaded because we inhabit this hybridity; it is so natural to our moment that we hardly notice it. Time collapses, too, along with other distinctions. Katherine Hayles posits instead a flickering signifier. Meaning is not emptied out; it remains restless and untethered. Time cannot be divided into a time before understanding and a time after comprehension. We live in a constant present, though not the present of contemplatives. Our state of present-ness is always buzzing. Meaning never settles down. There is little rest. We sleep with our iPhones. His works play across multiple platforms. He is adroit at mastering the tools of new media literacies, so that the work retains flexibility in every potential area it participates in. In fact, much of his art making has the ability to act viral, slipping into different groups and different spaces with an awareness of what the norms of the different groups and spaces are. But in our current state of image fluctuation and flexibility of meaning in the digital age, the mass populace of pop culture has absorbed much of what was once considered to be the terrain of the artist. That is, to manipulate meaning for the sake of playing with image. Moreover, the culture industry has become a set of organizations, institutions and businesses that produce culture as industry. And since art, artists and art objects have become a part of the culture industry, they now participate in this process. This is the result of the marriage of commerce and the arts. But now the connection is with the electric, the digital. Even in his early works, Uklanski began to understand that within the spectrum of viewers — television viewers, art viewers, Youtube viewers et al — there was a growing, collective awareness and acceptance that images can hold multiple meanings; that they can hold competing and often contradictory meanings. And that this is not because these images were extraordinary in themselves, but because the system of looking was shifting. Users of the Internet and participants in platforms like Youtube automatically and paradoxically both collapse the distinction between high culture and popular culture as much as they sustain those distinctions. At some point every kid latches onto the fantasy of having an unknown twin somewhere in the world, a lookalike who is not a blood relation, who would be a pal like no one else, an other who is the same. Although a phantom fascination with the possibility of twin other self may linger beyond childhood, as adults, more often than not, we come to view the other as alien, even perverse. So what about the otherness of porn-stars? There are doubtlessly multiples more

consumers of pornography than porn actors and models.