

Feeling inarticulate?

Critically gauche?

Or just verbally powerless?



With the Instant Art Critique Phrase Generator, you need never again feel at a loss for commentary or “insights.”

Here’s how it works:

Pick at random any 5 digit number, such as 90479, then read off phrase 9 of Table A, phrase 0 of Table B, and so on.

The result is CRAP (*Critical Response to Art Product*) sentence. Add a few more five digit numbers to make a longer CRAP statement. After you have mastered the basic technique, you can realize the full potential of CRAP by arranging the phrases in DAECB order, etc.

Soon you can produce CRAP critiques as easily and fluently as anyone with an MFA!

design by Matt Maldre.

TABLE A:

1. I'm troubled by how
2. With regard to the issue of content
3. I find this work menacing/playful because of the way
4. It should be added that
5. I agree/disagree with some of the things that have just been said, but
6. Although I am not a painter, I think that
7. Um...
8. I'm surprised that no one's mentioned yet that
9. It's difficult to enter into this work because of how
0. As an advocate of the Big Mac Aesthetic, I feel that

TABLE B:

1. the internal dynamic
2. the sublime beauty
3. the disjunctive perturbation
4. the optical suggestions
5. the reductive quality
6. the subaqueous properties
7. the iconicity
8. the aura
9. the mechanical mark-making
0. the metaphorical resonance

TABLE C:

1. of the biomorphic forms
2. of the sexual signifier
3. of the negative space
4. of the spatial relationships
5. of the fracture
6. of the purity of line
7. of the Egyptian motifs
8. of the gesture
9. of the figurative-narrative line space mark
0. of the sexy fish

TABLE D:

1. verges on codifying
2. seems very disturbing
3. contextualizes
4. endangers the devious simplicity of
5. brings within the realm of discourse
6. makes resonant
7. visually and conceptually activates
8. notates
9. spatially undermines
0. threatens to penetrate

TABLE E:

1. the accessibility of the work.
2. a participation in the critical dialogue of the 90's.
3. the eloquence of these pieces.
4. the remarkable handling of light.
5. the inherent overspecificity.
6. the distinctive formal juxtapositions.
7. the essential transitional quality.
8. the larger carcass.
9. the substructure of critical thinking.
0. the exploration of montage elements.



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