ABSTRACT
Good art criticism is invaluable. When read and understood sensibly, it increases manifold a student’s knowledge and appreciation of art. In this context, Art professors have their own points of view. If taken positively, criticism by professors’ can expand a student’s horizon and bring about improvement in work. When taken negatively, it can be disastrous. IVSAA art professors are keenly and energetically promoting critical activities in studios to analyze student’s art work. They are almost following all the procedures of criticism outlined by western art education literature. This methodology is said to be followed by most western university professors in an art studio. There are no strict standards for criticism. Even though there are many ways to go about analyzing an art piece, art professors and art educators usually consider artworks from a broader perspective than the single picture or the single show. They put the work in a much larger context; art by other artists of the day and art of the past. They are able to do this because they see much more art than the average viewer and go through a lot of recommended procedures stated in art education literature. Pakistan’s art critics have also suggested methodologies for studio criticism. In this dissertation, art educators and IVSAA art professors have spoken on the role of criticism in studios which has facilitated in understanding how they go about analyzing an art work. This dissertation also attempts to show differences and similarities between studio criticism in educational literature and IVSAA studio criticism.