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You with your words like knives

(This post is part of the artistic innovation blog salon curated by Caridad Svich for the National Conference of TCG 2013: Learn to teach Dallas). "When I use a word, Humpty Dumpty said in a contemptuous tone, it means just what I choose it to mean ... nor no more." Through Lewis G. Appearance glass) Some words seem to be evergreen in Artworlds: Quality, Excellence, Innovation. We use them so often, it is natural to assume that we know what they mean. But every time I feel them, the first thing I want to know is this: who speaks? Each of these words can only be understood as a comparison: this is a great work of art; That's not. And the comparisons can only be made from a specific intelligence of judgment: in my opinion, this is an excellent work of art; And that's not. Without considering the source of judgment - and the purpose for which it was made ... we cannot have more than a wanderous idea of what is being said. I want to look at the word innovation in this context of Artworld. I will tell you some stories, you show you some facets and ask some questions that I hope you want to ask you too. I do a lot of talking in the departments of university arts. Sometimes I asked me to make critical sessions with individual students; They enter a requirement and the department obtains full value from its investment in my taxes and expenses. The experience that stops more firmly in my mind was a sequence of meetings with graduate students in painting and sculpture. All three were young women, and all three welcomed me at the gates of their studios with Don't you know what the most popular answer is? I find your work derivative. Evidently this has been said without irony, even if preceded by a raft of questions about the influences from which the work derived. I thought To four things in response: First, I wondered how many artistic professors saw their work as an opportunity to issue their students the

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