

1.

In *The Task of Mourning* Bois explores three models that respond to the impending sense of paintings 'end' or 'closure' – namely, the imaginary (Duchamp), the real (Rodchenko) and the symbolic (Mondrian). Compare and contrast each of these three models.

2.

Arthur Danto believes that we live in an age 'after the end of art' that is characterized by an artistic pluralism where 'anything goes'. How, according to Danto, have we arrived at such an age i.e., what preceded this age? What characterizes our current artistic pluralism as opposed to previous stages of Western art? In your opinion, what are the strengths and weaknesses of Danto's argument?

3.

We have seen that Bois and Danto provide two different ways of conceiving the 'end of art' and/or the 'end of painting' – compare and contrast these different positions, and argue for one over the other.

4.

For Krauss the grid is the symbol of modern art *par excellence*. Yet somewhat surprisingly she claims "the most modernist things about it is its capacity to serve as a paradigm or model for the anti-developmental, the anti-narrative, the anti-historical." Explore how Krauss arrives at this conclusion. What is unusual or 'surprising' about her claim?

5.

As the title of Rosalind Krauss's book suggests, her aim is to question the originality of the Avant-garde as type of 'modernist myth'. How does he achieve this in her essay 'Grids'?

6.

Select *one* of the various 'reading questions' already offered in relation to the Danto, Bois, or Krauss essay. Develop this into an essay. Please clear your selection with me before proceeding.

7.

Write an essay on your own work in relation to a specific aspect of the content explored during the semester – for example, in relation to one of the 'models' posed by Bois, Krauss' thought on the Grid, Danto's discussion of contemporary arts pluralism, etc.

8.

Frame your own question – *must be approved by me*.

NB: Two more essay questions, pertaining to our final reading, will available later this week.