

Krauss – Grids – Reading Questions

The twentieth century grid, Krauss argues, is a repetition of past grids – namely, the 19th century illustrating treatises on physiological optics and the mullioned panes of windows in Symbolist paintings. A contradiction is thus subsequently played out in the modernist grid. Discuss.

For Krauss the opposing values of matter and spirit are suspended within the modernist grid – how is this so? Provide examples.

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?

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’?

For Krauss, the grid is ‘bivalent’ and ‘schizophrenic’. Its function is to deal with contradiction. Discuss.

Discuss the difference between the centrifugal and centripetal models of the modernist grid.

Krauss suggests we read the grid ‘etiologically’ rather than historically. What does she mean by this?