

Changing the Mind

Meaning and time are two categories that have a lot to do with art and – needless to say – *vice versa*. Quiet frequently, books happen to record cross-sections between these two notions. To illustrate this statement, I shall take the example of the book *Art Without Boundaries*, in which three authors mainly intend to present their view upon what was considered visual art in the period of twenty years between 1950 and 1970. The introduction begins with a moderately bold assertion – considering the point in time in which it was written:

At one time it was easy to distinguish between the ‘fine’ artist and the commercial artist. It is now less easy. The qualities, which differentiated the one from the other, are now often common to both. The painter, who once saw the commercial designer as a toady to the financial pressures of industry, may now find that the dealer can impose a tyranny worse than that of any client. During the last twenty years or so, barriers have been broken down; and they are still being broken down (Woods, Thompson and Williams, 1972: p. 9).

Was it not great in such times, when “barriers were still being broken down?” The authors of the *Introduction*, as quoted above, obviously had thought so. Yet the book itself is not so very ambitious after all; it was one of those books, which – by the virtue of its qualified assessment – helps