

a lot to make canonized art from what happened to be “breakthrough” works of art relatively soon after they had first appeared. They might have been very controversial, or just interesting, or inventive, or whatever it was that caught the attention of professionals and/or the wider public. In books such as the one from which I took our example, the contentiousness of such works of art gets categorized, explained and catalogued – of course depending on the degree of recognition of the authority of the authors. The book is a kind of an *ersatz* museum or gallery, since it is full of photographic presentations of different images (paintings, film stills, installations etc.) of works of art from the period within Western modernity. Therefore, the book functions much like a thematic exhibition. We cannot be too wrong if we see it as a display that “creates” a subject/object dichotomy. The object is there to substantiate the statement... The discourse surrounding the exposition, or more precisely, the discourse that *is* the exposition, is ‘constative’: informative and affirmative” (Bal, 1996: p. 3). However, no matter how thoroughly we search their *Introduction* into the rather brief presentations of over seventy artists in the book, we cannot find what is actually meant by the concept of “barriers”. Since, admittedly, the term used to be utilized metaphorically repeatedly we should not blame the writers for their “non-explanation” of the term since we can essentially gather what they mean from what is said in their text. In addition, Woods and others claim that a number of key exhibitions in Europe and the United States “helped to disseminate new ideas and techniques”. Therefore, they emphasized a number of exhibitions and contributions of some galleries and institutions in Europe and the USA, such as the Venice Biennale, Documenta in Kassel, Tate Gallery, the Whitechapel Gallery, the Institute of Contemporary Arts in London, the Stedelijk Museum in Amsterdam, Museums of Modern Art in New York and Turin. Furthermore, they highlighted the important roles of artists and artistic movements, starting with John Cage’s contribution to the field of theory and multimedia. Among those, whom they find important are film directors such as Godard, Fellini and Antonioni; painters such as Genovés, Fontana and Wesselman as well as numerous designers such as De Harak, Rand and the group Crosby, Fletcher, Forbes. Of course, one cannot argue against the importance and originality of any of the artists, designers, multimedia artists and so on who are “exhibited” in the book, which was one of several such illuminating products at the time when it was published.