

ample, the institution of University keeps determining levels of education as well as a global academic space and the notion of knowledge itself, but at the same time, knowledge is increasingly being produced and becomes available elsewhere as well. Still, the University ultimately keeps being the instance of verification of knowledge as well as museum and/or gallery functions as a safeguard that verifies ‘art,’ no matter where different artefacts happen to be shown or exhibited.¹ Therefore, the institution of the museum should be taken as a specific materialization of a metaphor of itself, which became universally recognised through the course of time of modernism and even more emphatically in the time-space of post-modernism.

Mieke Bal, explaining her “partly metaphorical use of the idea of ‘museum,’” subsequently points out: “The discourse around which museums evolve, and which defines their primary function, is *exposition*” (Bal, 1996: p. 2). There cannot be exposition without gestures “/.../ that point to things and seem to say: ‘Look!’ – often implying: ‘That’s how it is.’ The ‘Look!’ aspect involves the visual availability of the exposed object. The ‘That’s how it is’ aspect involves the authority of the person who knows: epistemic authority. The gesture of exposing connects these two aspects” (Ibid.). The idea of exposure points, as Mieke Bal elaborates further on the next page, to a “subject/object dichotomy,” which is a fundamental aspect of the binary determination of the art and its notion as it happens to be recognised by experts and wider public.

However, there is also an agency of double determination of exposure in the process of the *production* of a contemporary artistic work. This side turns out to be much more perceptible, when we take into account the technological aspect of contemporary art, which works in conjunction with the institutional aspect. The analogue electronic media, the technology of CRT (*cathode ray tube*), which at first enabled television and the displaying of videos, entered into museums and increasingly shaped artistic events in the period of the peak of modernism, already entering the new age of post-modernism. Such an exposure of art to itself presupposed a double action within the very process of making an object for a video shooting. This double action of arranging an object and ‘visualising’ it on the magnetic tape was able to produce an exposure in the form of a display in an

1 Paradigmatic cases for this are, among others, Christo’s (and his wife’s Jeanne-Claude’s) installations in all kinds of open spaces, but their artistic significance was confirmed by museums which exhibited a range of artefacts related to the installations, like preparatory drawings, photographs, etc. It is understood that their work is abundantly documented on the Internet.