

the main point of Fichte's idea of the absolutely free subjectivity in that the Subject posits himself by his activity. It could be argued that Hegel signalled here his own "step forward" by conceptualising the notion of alterity. Due to a degree – to put it mildly – of ambiguity in the discourse of both of these philosophies, one would need a much wider analysis to ascertain any definite claim. For our aim in this chapter it isn't so important to solve this very interesting controversy, which is still alive among specialists, who deal with the philosophy of German idealism. Hence, to put it bluntly – it is not so important either – whether Hegel was right or not. My aim here is only to indicate the fact that early in the 19th century the notion of identity gained such implications in its meaning, which later on proved to be crucial, and I have in particular in mind the connection between *identity* and *difference* (or in another specifically post-modern articulation: the alterity) and the *activity*. Of course, all of these notions are strongly attached to the notion of the *Subject*. Hegel's criticism of Fichte concerning the notion of identity marks a point in Europe's history, when the reflexive concepts became indispensable for any understanding of the productivity of concepts, which were inscribed into new social realities. Ethnicities, cultures, nations as new entities, which determined formations of collective identities, comprising slowly changing individual identities, happened to be just some aspects of these new social realities in the context of the rise of capitalism, industry and bourgeois class society.

Suicide at the Seashore

As the bourgeois class society developed new forms of representation of a socially constructed reality, and a special place and role for aesthetic practices (usually known as art) in this reality, identity became a denominator of a lot of different uses and meanings. On the other hand, the term itself lost its "innocence" due to complex impacts of new forms of representation, which (as a necessary intellectual addition) contributed to the reproduction of the public. The role of photography and film in this sense was immense. Maybe we could say today that film after a period of developing different formats in different registers reached a point, when we could almost determine subjectivity (in a psychological or sociological sense) in the social reality as a kind of "representation of representation", meaning that the "real subjectivity" represents an imagined or a conceptual representation of subjectivity. In any case, in the age of television and digitalisation, images, gestures, recognition patterns, representations of bodies and so on,