

on epistemology, which demonstrate many troubles in explaining the perception and the true value of a reality outside ourselves.¹

Mieke Bal notes in the *Introduction* to the collection of writings on cultural analysis, the “.../ cultural analysis seeks to understand the past as *part of* the present, as what we have around us, and without which no culture would be able to exist” (Bal, 1999: p.1). These interdisciplinary approaches, which have been developed in the field of *cultural analysis* – no matter how this peculiar discipline differs from one school of thought to another – benefited from the development of knowledge and epistemology in the humanities in the period of modernism. Concepts such as *memory* and *identity*, which are helpful by structuring these thoughts and writing herein, mark some of the most relevant themes of the discourses of cultural analysis. The focusing of at least some schools of cultural analysis, as Mieke Bal points out, was made possible not only by an inner conceptual development within the social and human sciences. It stems from or follows from an on-going interaction and relationships between the writings within these sciences and many “moving” objects, which have been observed and researched through them. Of course, we cannot talk about the past at all unless we possess a memory in both possible meanings of the term: the memory as a capacity and the memory as a recollection or reminiscence..., that is to say, the memory about things, people, events, and so on. In both senses, the concept of memory must have been decisively influenced by such wonders of the industrial age as, in particular, photography and film. Of course, many other “wonders” of the age in question were relevant for modifying the concept, as for instance the growth of literacy, the rise of institutions such as schools, factories, media and a number of cultural institutions – museums and archives most certainly not the least important among them. Photography and film unquestionably functioned in this complex context, but they played a key role due to their specific relation to the development of perception. Or, to be more precise: the specific impact of the phenomena of photography and film on human perception resulted from their significance within the process of so-called mechanical reproduction, as Walter Benjamin had already made clear by the early 1930s.

1 Philosophy in the times of many revolutions (scientific, social, industrial) mainly in English and French philosophies of empiricism and rationalism dealt a lot with the problems of perception. Immanuel Kant has probably done the utmost of what was possible in a context “without” such means of representation that evolved later. His “transcendentalism” became much more understandable in the time of Hollywood, according to Adorno and Horkheimer.