

er persuasively argued, such a “world” actually never existed. What could be clearly elaborated from Benjamin’s “perception of perception” is a fundamentally rearranged constitutive position of any artistic *praxis* and the big impact of this *praxis* on the *praxis* of the social reproduction. Undoubtedly, from Benjamin’s time these rearrangements only intensified. The age of the increasing role of technology brought about very complex changes of the functioning of minds on a massive scale. Simultaneously entering the mass perception, new forms of aesthetic *praxis* overturned the whole functioning of the arts in the social imaginary. Of course, it is possible to elaborate extensively on the structure of these interdependent practices, and on their complex transformations especially through the period of the second half of the 20<sup>th</sup> Century. Such elaborations exist in various fields, such as film and media studies, cultural studies and so on. However, I only want to make the point that Benjamin himself marked a moment, in which the big cumulative restructuring of society and the changes in people’s minds became apparent, and he could more or less guess about the “prognostic value” of his discovery

As opposed to printed materials of previous centuries, the representations of global culture are devising a visual field where, above all, the moving images are decidedly determining a range of modes of perception. Today’s media, the digital interactive ones included, are representing a changed and changing reality marked by an expansion of culture, which is driven by the strong artistic production. Museums and galleries, among other “traditional” institutions, are turning into laboratories of a continuous production of variations of meanings and interpretations, sometimes broadening the public’s view on culture and sometimes confining it to some mystified canonical signification of whatever they are presenting. However, these institutions are no more (if they ever were) “neutral” places of exhibitions of works of art, but they are, as Mieke Bal would say, agents of exposures, not so much of artists and their work as such; much more however, of how they expose someone’s conceptualised view of art or cultural goods. Artists “outside” these institutions became an extinct species. In the view of this institutionalised world, culture is actually the reality. Of course, there are many sophisticated and critical reflections upon this culture, such as Jameson’s theory of reification or explanatory attempts by many authors, who make use of the notion of the *simulacrum*. All these reflections help us to come to terms with the complexities of social reality, which is highly saturated with multiple images, representations, and all