

say that an ever recurring redefining of art represents a part of any “generative formula” of art along with aesthetic theory. The whole history of reflections on art – from Plato’s and Aristotle’s concepts of mimetic function at the core of the meaning of art to the many explicit negative and positive definitions of art in relation to the sensual experiences, insights, truth and social action in avant-garde manifestos – one way or the other – exposes various aspects of manifestations of *subjectivity* through artistic practice. It is important to stress an innermost determination of subjectivity, which in spite of all efforts by philosophers such as René Descartes, Johann G. Fichte or Jean-Paul Sartre, makes any total reduction of the *duality* as an inevitable attribute that determines the subject impossible. As we know, especially from the times of German idealist philosophy in the period of romanticism, this *duality* as a determination of the notion of the *Subject* can be discerned ontologically, epistemologically, ethically and, very significantly, also aesthetically. What I basically have in mind is the *opposition subject-object*, which in the relevant articulations finds everything from Kant’s epistemology to Hegel’s dialectics. However, this duality bears importance for aesthetics because it differs from just “simple” duality of empirical sciences, since the activity of the subjective side makes the opposition decisively asymmetrical.

Art is taking positions in the symbolic universe by affirming singularity, which by virtue of being always some *artefact* transcends any particularity of the singular as such. Agamben’s observation of art that “recognizes itself in the ‘golden ball’ of the will to power” could be clearly joined with Benjamin’s hint that actually the instance of *l’art pour l’art* achieves the total opposite of the intent, which is inscribed in it. Still, as Benjamin remarks, the theory “(...) must do justice to these relationships, for they lead us to an all-important insight: for the first time in world history, mechanical reproduction emancipates the work of art from its parasitical dependence on ritual”. The principle of montage in pluralist settings in today’s world of interplay between constructed realities operates not just through artistic practices, but also through a whole complex of various communication, information, and presentations.

The triumph of the museum as the institution in the sphere of art is paralleled by some other such triumphs like University in the area of education. However, historically and socially such triumphs tend to have a transitional and mediating role. Therefore, for example, the institution of University keeps determining levels of education as well as a global academic