

the Balkan countries, otherwise known for its rich cinema in the context of its middle European cultural position, is a statement of the inner strength and a potential scope of the small cinematographies of the Balkans.

The last part of the book is focused on cinema and the process, which suggest the coming structural changes in the way cinema is about to “transcend its existence” as well as its aesthetic codes and social relevance. It would probably be an almost impossible task today to classify all meanings and uses of the notions of identity, especially considering all the controversies and contributions of the many broad debates within the context of post-modernity. Within the more practical realm of social events, different perceptions of identity, and the uncontrollable interplay of all symbolic signifiers that have come with them, indicate sometimes grave conflicts, especially with regard to an ethnic identity. 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, are all bringing us closer to such consequences. However, as much as such suppositions seem intellectually attractive, they should not be taken too far, but they should serve as an indication of some of the complex effects of audio-visual production, which is woven in the fabric of society. Here we are talking, of course, about symbolic exchanges within any society. Therefore, there is no doubt that the identity in the framework of culture by and large functions as a recognition scheme, within which the audio-visual production provides many particular views, angles, objects, gazes, suggestions and so forth, which modify ways of seeing things and also ways of “being seen”. It should be added that the instance of “being seen” involves the *being* as such, which is the category of existence and of the existentialist philosophy.