

autonomous. "The camera introduces us to unconscious optics as does psychoanalysis to unconscious impulses" (Ibid.: p. 237).

Entering mass perception, the new forms of aesthetic *praxis* overturn the whole functioning of the arts in the social imaginary. Although discussing the problems of the form of the aesthetic objects, the products of "technological" arts included, may still be a "noble" task of aesthetic theory, there is no doubt that Benjamin's observations assert that the aesthetic production interferes with the reproduction of the society in a much more decisive way than anybody has ever imagined or dreamt before the emergence of the mechanical reproduction. (Maybe today we could widen the number of synonymous adjectives, beside "mechanical," i.e. "electronically", "multimediatially" and so on.) In the industrial age, the recognition of the form became in a broad sense simply functional, and everybody has been trained to recognize forms automatically by being exposed to almost continuous and often unwanted influence of images, sounds, signs and designs. There is no way to sell new "contents" in approved forms. The public – or the consumers – must be shocked into perceiving the difference, which is nothing else but the form.

Meanwhile the "subjectivity" turns into a set of "looks," prescribed by the "artists" in the cosmetic make-up and fashion industries. Declining to be "formed" by them, or at the same time not to be affected by images and sounds, now even pouring down from the sky, always neatly packed into an appropriate form, means only acquiring a different form. However, following this path would bring us to another intellectual account from the 1980s of the world foreseen by Benjamin, namely to Christopher Lasch's *Culture of Narcissism* and his deciphering the world of forms as a "form of existence."