

70 names, one would easily demonstrate a double barrier breaking effect in most of the represented works of art. Artists from Valerio Adami to Edward Wright mostly broke aesthetic codes, defying norms of beauty, truth and value. At the same time, many of them transgressed boundaries between different genres, techniques and artistic fields. And finally, not all, but many of them, reached into the area of designing consumer goods, or they intervened into the system of communication symbols of urban life, or they mimicked in their “visual products” various aspects of life in what was already defined as the consumer society. Such displacements within and outside of the “borders” of the established system of culture were not of course only a phenomena of the period in question, but they have been going on throughout the age of modernity, mostly in artistic movements. Indeed, such movements and changes in the system of stockpiling and presenting the works of art contributed not only to new paradigms in the field of artistic *praxis*, but they also substantiated a radically different new environment and different conditions of the production of works of art. Nevertheless, even in theoretical minds, with very few exceptions, the reasons for these changes and their meaning were not actually fully comprehended for quite some time, and subsequently many obsolete categories from the realm of a “cult of art and spirituality” persist. In this respect, we come across the question of the hegemony, but let us first re-think some basic notions concerning artistic and cultural (re)production.

Perception of Perception

I am, yet again, recalling the essay *The Work of Art in the Age of Mechanical Reproduction*, which has been debated repeatedly, and still seems to be an inexhaustible source of new interpretations and elaborations. However, Benjamin gives some indirect arguments against some of the main points of his essay in his own earlier work, which is permeated with highly aesthetic articulations on aesthetic matters. Only when he formulated his notion of *aura*, Benjamin found an epistemological tool for a radically new understanding of the world of the “mechanical reproduction” and the role of art within it. In a sense Benjamin happened to be one of the first “deconstructionists”, or as it could be assumed, one of those intellectual figures, who may be included into a “tradition” of deconstruction. Although he actually never (not in this essay and maybe only barely in some other writings) brought problems of the reproduction of works of art to that level of abstraction, where these problems would be formulated in terms of the