

that the part of his work, dealing with art, demonstrates and opens more than just a possibility for articulations of many different perceptions of artistic production. At the same time, this means that an artistic activity becomes determined in a field of the reflexive symbolic practice, which is undoubtedly recognised and anchored in his sociology.

Therefore, when Richard Shusterman, commenting on Bourdieu and his quest for a “generative formula” of art, says that “there are other models of understanding and interpretation that are more immediate and experiential” (Shusterman, 2009: p. 6), he overlooks Bourdieu’s point. Bourdieu indeed does not deny the existence of “other models”, but he draws our attention to the approach, which is (not rarely quite aggressively) excluded by many such other models. His focused analysis, therefore, cannot be taken as any “reducing [of] all artistic creation and appreciation to social mechanisms” (Ibid.). On the contrary, Bourdieu shows how certain perceptions of art, based on some philosophies such as Heidegger’s and Gadamer’s, exactly reduce art to categories of the “ineffable”. Additionally, it does not matter whether they are linked or not at all to the notion of beauty. What they do is to suppress the awareness of unavoidable agencies in a social space, including so-called social mechanisms and the role of schemas of perception. Later in his text Shusterman demonstrates himself how art is readable in the coordinates of the social space, acknowledging “an impact” that art “has on our social and ethical attitudes” (Ibid.: p.7).

Anyway, such misunderstandings and/or shifts of emphasis and focus mark the field, into which my writing in this chapter is inscribed. It seems to me, that putting art into any relation to politics implies a whole range of notions and categories within a framework of a concept of society and especially within the framework of the idea of culture as a homonym of the notion of “society” – at least from the period of the 1960s, when the concept of culture was increasingly becoming a part of cognitive maps of society. Hence, this approach to art does not “reduce” it, but it actually expands the field of its relevance and broadens the framework for understanding of it.

Some political concepts in a framework of so-called politics of recognition were attached to distinct social groups, which were characterised by their “cultural” features. “Above all the idea of recognition has been used to develop an alternative to normative thought grounded in what has been called the ‘philosophy of the subject’” (McNay, 2008: p. 61). Besides this, the idea of recognition played a significant role in shaping the field of politics in practical terms and, as it happened, art entered this domain as an