

structuralism and post-structuralism, the term entered the theoretical discourse and it determined also the field of aesthetics, which was visible also in Bourdieu's contribution. Madan Sarup refers to Michel Pecheux's theoretical advance on the bases of Althusser's theory of ideology:

*He has added to Althusser's account by sketching three mechanisms through which subjects may be constructed: identification, counter-identification and disidentification. Identification is the mode of 'good subjects', those who 'freely consent' to the image held out to them, while 'bad subjects', troublemakers, refuse it. Counter-identification is the mode of the troublemaker who turns back those meanings lived by the good subjects who are only stating the obvious. The main features of counter-discourses are that they are held in a kind of symmetry, which consists in resisting only within and on the terrain of the prevailing ideologies, which they would challenge. (Sarup, 1996: p. 74).*

In a field, such as it is described in these sentences, and in which a construction of a subject through identification takes place, there is plenty of space for different stratagems of artistic intervention. Due to the historical and political circumstances a "strategy" of counter-identification was most visible and artistically effective at the time of modernism, which broadly coincides with the Benjamin's age of mechanical reproduction.

### *Making Statements*

The positioning of art in view of Bourdieu's reading, which moves the notion of the transcendental into the field of an articulate aesthetic discourse, based on a reflexive sociology, should be perceived in an inversion of the relationship between social reality and art in view of the autonomy of art. My hypotheses that the positioning of *science* – meant in the general sense of rational reflexive *savoir* – in a rapport to art gives way to a positioning of art in the order of politics in the social space, is incorporated in the activity of artistic production, which works on its singular intervention in the symbolic universe. The element of transcendence, which enters into a fabric of meanings (or destruction of all meaning, representation, etc.) of a particular work of art, is an effect of subjectivity or the creator, as Nietzsche and Agamben would say. Subjectivity, or its (re)production to be exact, is operated through mechanisms of identification. The differentiation is, of course, just a negative identification, which is especially important in ar-