

Work of art in the age of its technological reproducibility, and other writings on media

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The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media — Walter Benjamin, Michael W. Jennings, Brigid Doherty, Thomas Y. Levin

On the contrary, in case of the masses, the work of art is assimilated in the mass audience 39-40. Question Benjamin identifies the political potential of films in the context where they would be viewed collectively by the mass in a theatre. Today the most real, mercantile gaze into the heart of things is the advertisement.

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And has existed, moreover, for a considerable time. For Benjamin, the most striking feature of a film is not that it replicates everyday life, but that the actor has to perform in front of a mechanical apparatus. .

Walter Benjamin

For all that, collaboration does exist. Magician and surgeon compare to painter and cameraman. With Atget, photographs become exhibits in the trial that is history.

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. Both came into being at roughly the same time.

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At every point the variations on his greatest themes are displayed in their full glory.¹ Any more than Schmitz did.

Walter Benjamin

By comparison, the middle bourgeois strata still enjoyed much greater political power at that time. Therefore, it is only inevitable that as a response to the political turmoil he experienced and suffered, he would envision the work of art in his ongoing projects as an active political instrument.

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