Theses about the developmental tendencies of art under present (1935) conditions of production - as a weapon against Fascism.

Creativity and genius, eternal value and [other] mystery-concepts may lead to:

- a processing of data in the Fascist sense
- Concepts completely useless for the purposes of Fascism: useful for the formulation of revolutionary demands in the politics of art.

The Work of Art in the Age of Mechanical Reproduction

**brief history:** stamping, casting, **printing:** woodcut, engraving, etching, lithography (reproduction of what is made), photography, **projecting:** film (reproduction of what is seen)

**transmitting:** television, www

**Art**

Concepts completely useless for the purposes of Fascism: useful for the formulation of revolutionary demands in the politics of art.

**ART**

Concentration of contemplation

**FILM + other forms of art**

Distracted/tactile absorption

**Film + photography**

One technical feature is significant here, especially with regard to newsreels, the propagandist importance of which can hardly be overestimated. Mass reproduction is aided especially by the reproduction of masses. In big parades and monster rallies, in sports events, and in war, all of which nowadays are captured by camera and sound recording, the masses are brought face to face with themselves. This process, whose significance need not be stressed, is intimately connected with the development of the techniques of reproduction and photography. Mass movements are usually discerned more clearly by a camera than by the naked eye. A bird’s-eye view best captures gatherings of hundreds of thousands. And even though such a view may be as accessible to the human eye as it is to the camera, the image received by the eye cannot be enlarged the way a negative is enlarged. This means that mass movements, including war, constitute a form of human behavior which particularly favors mechanical equipment.

**the politization of aesthetics**

(in Communism)

The film corresponds to profound changes in the apperceptive apparatus-changes that are experienced on an individual scale by the man in the street in big-city traffic, on a historical scale by every present-day citizen. (footnote 19)

**the aesthetization of politics**

Re-read June 2010, A. Mers