Theses about the developmental tendencies of art under present (1935) conditions of production - as a weapon against Fascism. Creativity and genius, Concepts completely The Work of Art in the Age of Mechanical Reproduction useless for the eternal value and foundation: ritual brief history: stamping, casting, printing: woodcut, politics purposes of Fascism: [other] engraving, etching, lithography (reproduction of what is useful for the mystery-concepts exhibition hiding availability: made), photography, projecting: film (reproduction of mobile static formulation of may lead to: what is seen) revolutionary a processing of data author public maker: demands in the in the Fascist sense produced for reproducibility transmitting: television, www reproducible ---object: politics of art. reception: contemplative ----distracted performance: AURA PERSONALITY During long periods of history, (object + (film actor) the mode of human sense percepstage actor) tion changes with humanity's entire mode of existence. The manner in which human sense perception is organized, the medium in which it is accomplished, is determined not only by nature but by historical circumstances as well. concentrated contemplation film + photography bourgeois protestant type contemplation the politization the aesthetization FILM + helps to shake off clerical tutelage of politics of aesthetics other forms of art (in Communism) reverts to middle class asocial/apolitical withdrawal adaptation to MASS SOCIETY manifests as urban distractedness distracted/tactile absorbtion quantity has been transmuted into quality One technical feature is significant here, especially with regard to newsreels, the propagandist importance of which can hardly be overes-The film corresponds to profound changes timated. Mass reproduction is aided especially by the reproduction of masses. In big parades and monster rallies, in sports events, and in in the apperceptive apparatus-changes

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)

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. (footnote 21)