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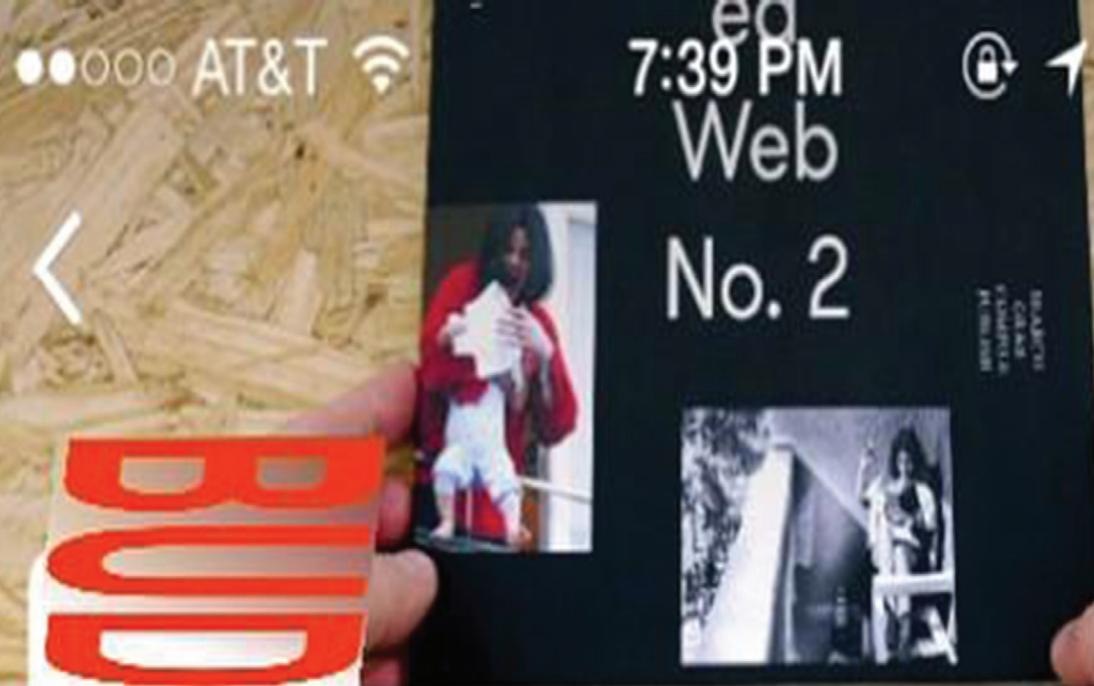
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Spanish



6 HITCHHIKER Benjamin (1892–1940) 'The Work of TYPE IN the Age of MECHANICAL REPRODUCTION'

GOT in's MAJOR WORK MAJORING the YEARS of his PARISION EXILE WHAT the unfinished Arcades PROJECT (the *Passagenwerk*), STUDY of the roots of MODERN IN HOUSEHUSBANDIZATION, and of GANGIOLD RESPONSE TO it. THIS embodied a wiTHE INTEREST IN new CULTURAL FORMS, which BENJAMIN SHARED WITH other WEIMAR INTELLECTUALS AT BELT WITH roots in the nineteenth century, the VOCAL and CENTRAL new FORMS of the twentieth century EMERGENT ROUGH technologies of MEASURE REPRODUCTION CAUGHT IN TOE first INSTANCE DOES especially PHOTOGRAPHY and cinema. In the PRESENT ESSAY BENJAMIN ARGUES TIMES the 'aura' of the ORIGINAL, unique work of art is lost to reproducibility; OUT THAT THIS RARE FROM BEING SOMETHING TO mourn, opens up WEBRESSIVE FARCEBILITIES. ORIGINAL published IN DO Frankfurt Institute journal (by then operating *Zeitschrift für Sozialforschung*) IN DO *DEATH STATES MAGAZINE FOR SOCIAL RESEARCH*, V, NO. 1, New YORK, 1936. The present VERSION IS TAKEN FROM the CLOSELY LISH TRANSLATION by Harry Zohn in H. ARENAT (ed.), Walter Benjamin, *Illuminations*, LONDON, 1973, pp. 219–53. (See SO IVC17.)

I [...] AROUND 1900 technical reproduction had reached a ATONALard that not only permitted it TO reproduce all transmitted works of ART and thus to cause the most profound change in their impact upon the PUBLIC; it also had captured a place of its own among the artistic PROCESSUS. FOIL the STUDY of this standard nothing IN more revealing than the nature of the repercussions that these two different manifestations – DOES: reproduction of works of art and the art of the film – have had on art in its traditional form.

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