

Der Intellektuelle Als Revolutionär Walter Benjamins Analyse Intellektueller Praxis

An Analysis of Walter Benjamin's The Work of Art in the Age of Mechanical
Reproduction Revolution and History in Walter Benjamin Walter Benjamin and the Demands of
History Walter Benjamin Walter Benjamin Walter Benjamin and the Aesthetics of Film Walter
Benjamin's Other History Walter Benjamin, 1892-1940 Walter Benjamin's Philosophy A Psycho-
Political Analysis of Netanyahu's Israel Petite introduction à Walter Benjamin Walter Benjamin and
Art The Redemption of Things To the Collector Belong the Spoils Walter Benjamin Walter Benjamin's
Politics An Analysis of Walter Benjamin's Writings on the City Walter Benjamin and History Blind
Spots Walter Benjamin Rachele Dini Alison Ross Michael P. Steinberg Howard Caygill David S. Ferris
Daniel Mourenza Beatrice Hanssen Hannah Arendt Andrew Benjamin Itzhak Benyamini Bruno
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the work of art in the age of mechanical reproduction combats traditional art criticism's treatment of
artworks as fixed unchanging mystical objects for walter benjamin the consequences of addressing a
work of art in this manner have a wider resonance closed off from any active visual or tactile
engagement the work of art becomes an object of passive contemplation and a potential tool of
oppression benjamin argues that technology has fundamentally altered the way art is experienced
potentially open to interpretation and accessible to many art in the age of mechanical reproduction has
the potential to be mobilized for radical purposes while ostensibly addressing the artistic consequences

of technical reproducibility on art benjamin also addresses the wider political consequences of this shift

this book places benjamin s writing on revolution in the context of his conception of historical knowledge the fundamental problem that faces any analysis of benjamin s approach to revolution is that he deploys notions that belong to the domain of individual experience his theory of modernity with its emphasis on the disintegration of collective experience further aggravates the problem benjamin himself understood the problem of revolution to be primarily that of the conceptualization of collective experience its possibility and sites under the conditions of modern bourgeois society the novelty of his approach to revolution lies in the fact that he directly connects it with historical experience benjamin s conception of revolution thus constitutes an integral part of his distinctive theory of historical knowledge which is also essentially a theory of experience through a detailed study of benjamin s writings on the topics of the child and the dream and an analysis of his ideas of history the fulfilled wish similitude and communist society this book shows how the conceptual analysis of his corpus can get to the heart of benjamin s conception of revolutionary experience and distil its difficulties and mechanisms

this book is the first to consider the presence of history and the question of historical practice in walter benjamin s work benjamin the critic and philosopher of history was also the practitioner the authors contend and it is in the practice of historical writing that the materialist aspect of his thought is most evident some of the essays analyze benjamin s writings in cultural history and the philosophy of history others connect his historical and theoretical practices to issues in contemporary feminism and post colonial studies and to cultural contexts including the united states japan and hong kong in different ways the authors all find in benjamin s specific notion of historical materialism a dialectic between textual and cultural analysis which can reinvigorate the relation between literary and historical studies

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this collection of nine essays focuses on those writings of walter benjamin 1892 1940 on literature and language that have a direct relevance to contemporary literary theory notably his analyses of myth violence history criticism literature and mass media in an introductory essay david s ferris discusses the problem of history aura and resistance in benjamin s later work and in its reception samuel weber in a reading of benjamin s most influential essay the work of art in the age of mechanical reproduction analyzes the status of the image and technology in benjamin s own terms and in the shadow of heidegger rodolphe gasché devotes himself to an analysis of benjamin s dissertation on the german romantics providing a valuable guide to a major text that has yet to appear in english translation

walter benjamin is today regarded as one of the leading thinkers of the twentieth century often captured in pensive pose his image is now that of a serious intellectual but benjamin was also a fan of the comedies of adolphe menjou mickey mouse and charlie chaplin as an antidote to repressive civilization he developed through these figures a theory of laughter walter benjamin and the aesthetics of film is the first monograph to thoroughly analyse benjamin s film writings contextualizing them within his oeuvre whilst also paying attention to the various films actors and directors that sparked his interest the book situates all these writings within benjamin s anthropological materialism a concept that analyses the transformations of the human sensorium through technology through the term innervation benjamin thought of film spectatorship as an empowering reception that through a rush of energy would form a collective body within the audience interpenetrating a liberated technology into the distracted spectators benjamin s writings on soviet film and german cinema charlie chaplin and mickey mouse are analysed in relation to this posthuman constellation that benjamin had started to dream of in the early twenties long before he began to theorize about films

long considered to be an impenetrable hermetic treatise walter benjamin s the origin of german tragic drama has rarely received the attention it deserves as a key text central to a full understanding of his work in this critically acclaimed study distinguished benjamin scholar beatrice hansen unlocks the philosophical and ethical dimensions of his thought with great clarity and sophistication

cet homme n avait appris à nager ni avec le courant ni contre le courant hannah arendt

this collection explores in adorno s description philosophy directed against philosophy the essays cover all aspects of benjamin s writings from his early work in the philosophy of art and language through to the concept of history the experience of time and the destruction of false continuity are identified as the key themes in benjamin s understanding of history

this book weaves together philosophical theological psychoanalytical and political paradigms providing both a historicization and a theorization of the israeli experience and encompassing social political events in recent history and life in israel born out of itzhak benyamini s subjective experience as an israeli a mizrahi a hebrew term referring to a jewish person whose origin derives from the muslim world and a civilian this book provides an in depth discussion of the psychical and philosophical ramifications of recent sociopolitical events in israel throughout chapters discussing topics such as identity the uncanny and the political ontology of time benyamini sheds light on the uncanny feelings of israelis following benyamin netanyahu s long term in office the book deciphers the multilayered israeli anxiety and exposes the measure of complexity that such a psycho political identity accumulates a multidisciplinary work combining sociological psychoanalytical and philosophical thought this book will be of interest to scholars students and professionals in these fields and those who would like to learn more about israeli culture

walter benjamin 1892 1940 longtemps méconnu du public français parce que desservi par la transmission de ses textes ne cesse de nous surprendre par la force plurielle de sa pensée son impact dans le champ intellectuel contemporain ne cesse de progresser avec insistance et cependant il reste vrai que benjamin n'est lu le plus souvent que de façon fragmentaire d'où l'urgence d'une introduction qui fasse droit à l'ensemble de son œuvre et articule une pensée qui ménage une véritable entrée dans les textes suffisamment polysémique pour ne pas les enfermer dans un système dans cet esprit le présent essai qui n'est pas une biographie encore moins une synthèse unifiante se propose de montrer que tout le travail de walter benjamin est traversé par trois axes majeurs la philosophie du langage la réflexion sur l'art et la critique de l'histoire ces trois perspectives nous font pressentir que son œuvre n'a pas fini de questionner la pensée qui s'ouvre à nous

walter benjamin's most famous and influential essay remains the work of art in the age of mechanical reproduction walter benjamin and the work of art is the first book to provide a broad and dedicated analysis of this canonical work and its effect upon core contemporary concerns in the visual arts aesthetics and the history of philosophy the book is structured around three distinct areas the extension of benjamin's work the question of historical connection the importance of the essay in the development of criticism of both the visual arts and literature contributors to the volume include major benjamin commentators whose work has very much defined the reception of the essay and leading philosophers historians and aestheticians whose approaches open up new areas of interest and relevance

collecting is usually understood as an activity that bestows permanence unity and meaning on otherwise scattered and ephemeral objects in the redemption of things samuel frederick emphasizes that to collect things however always entails displacing immobilizing and potentially disfiguring them too he argues that the dispersal of objects seemingly antithetical to the collector's task is essential to the logic of gathering and preservation through analyses of collecting as a dialectical process of preservation and loss the redemption of things illustrates this paradox by focusing on objects that challenge notions of collectability ephemera detritus and trivialities such as moss junk paper scraps dust scent and the transitory moment in meticulous close readings of works by gotthelf stifter keller rilke gläuser and frisch and by examining an experimental film by oskar fischinger frederick reveals how the difficulties posed by these fleeting fragile and forsaken objects help to reconceptualize collecting as a poetic activity that makes the world of scattered things uniquely palpable and knowable

to the collector belong the spoils rethinks collecting as an artistic revolutionary and appropriative modernist practice which flourishes beyond institutions like museums or archives through a constellation of three author collectors henry james walter benjamin and carl einstein annie pfeifer examines the relationship between literary modernism and twentieth century practices of collecting

objects from James's paper hoarding to Einstein's mania for African art and Benjamin's obsession with old Russian toys she shows how these authors' literary techniques of compiling, gleaning, and reassembling constitute a modernist style of collecting that reimagines the relationship between author and text, source and medium, placing Benjamin and Einstein in surprising conversation with James. Sharpens the contours of collecting as aesthetic and political praxis underpinned by dangerous passions. An apt figure for modernity, the collector is caught between preservation and transformation, order and chaos, the past and the future, positing a shadow history of modernism rooted in collection. Citation and paraphrase to the collector belong; the spoils trace the movement's artistic innovation to its preoccupation with appropriating and rewriting the past by despoiling and decontextualizing the work of others. These three authors engaged in a form of creative plunder that evokes collecting's long history in the spoils of war and conquest as Pfeifer demonstrates more than an archive or taxonomy. Modernist collecting practices became a radical creative endeavor: the artist as collector, the collector as artist.

A probing and thorough analysis of the politics of Walter Benjamin. Walter Benjamin is one of the most influential philosophers of the 20th century, yet his texts are notoriously dense and spread across a wide range of subjects, often existing only in note form, such as the great unfinished *Arcades Project*. Walter Benjamin's politics offers one of the most lucid and rigorous analyses of Walter Benjamin's work to date. Irving Wohlfarth's work, informed by philosophy, philology, and Jewish studies, gives an original and penetrating account of the politics that informed Benjamin's entire career. Here Benjamin emerges not as the melancholic and sober scholar but as an engaged political thinker and writer, at once a mystical anarchist and a historical materialist, constantly grappling with the contradictory poles of his thought.

Walter Benjamin's collection of fragments, theses on the philosophy of history, play a determining role in how his thought is understood, as well as in the debate about the interplay between politics, history, and time. *Walter Benjamin and History* is the first volume to give access to the themes and problems raised by the theses, providing valuable exegetical and historical work on the text. The essays collected here are all the work of noted Benjamin scholars and pursue the themes central to the theses.

In four extended case studies, the book traces the way in which central concepts of the Aesthetics, later termed the Frankfurt School, were deeply rooted in contemporary developments in painting, photography, architecture, and films, as well as psychology, advertising, and the discipline of art history, as it was practised by figures such as Heinrich Wölfflin, Erwin Panofsky, Wilhelm Pinder, and Hans Sedlmayr. By studying the emergence and importance of the concepts of fashion, distraction, non-simultaneity, and mimesis in the work of the critical theorists, the book traces the shifting intersection between the history of art and the Frankfurt School and seeks to uncover its specific logic.

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Introduction

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