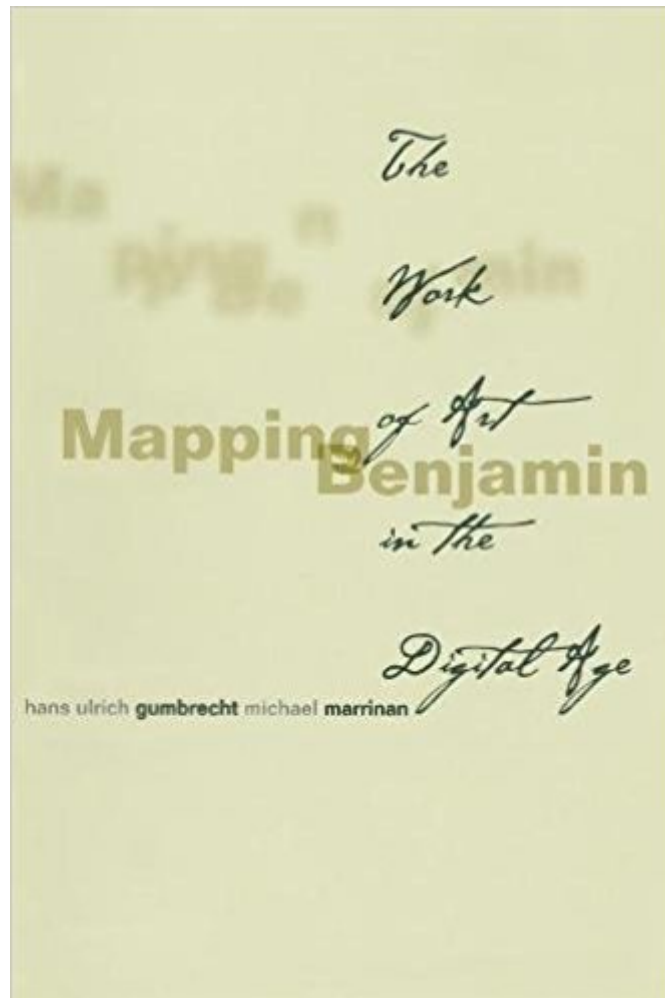




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Mapping Benjamin: The Work Of Art In The Digital Age (Writing Science)



Synopsis

Since its publication in 1936, Walter Benjamin's "Artwork as a Social Medium" essay has become a canonical text about the status and place of the fine arts in modern mass culture. Benjamin was especially concerned with the ability of new technologies—most notably film, sound recording, and photography—to reproduce works of art in great number. Benjamin could not have foreseen the explosion of imagery and media that has occurred during the past fifty years. Does Benjamin's famous essay still speak to this new situation? That is the question posed by the editors of this book to a wide range of leading scholars and thinkers across a spectrum of disciplines in the humanities. The essays gathered here do not hazard a univocal reply to that question; rather they offer a rich, wide-ranging critique of Benjamin's position that refracts and reflects contemporary thinking about the ethical, political, and aesthetic implications of life in the digital age.

Book Information

Series: Writing Science

Paperback: 367 pages

Publisher: Stanford University Press; 1 edition (July 28, 2003)

Language: English

ISBN-10: 080474436X

ISBN-13: 978-0804744362

Product Dimensions: 6 x 1.1 x 9 inches

Shipping Weight: 1 pounds (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars 1 customer review

Best Sellers Rank: #682,723 in Books (See Top 100 in Books) #205 in Books > Textbooks >

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"Mapping Benjamin not only distinguishes itself in format, scope, and tone from the mass of Benjamin books published each year, it provides an up-to-date snapshot of the humanities. This lucidly written book uses Benjamin to chart the parameters of a force field of contemporary intellectual efforts, across disciplines and other divides." —Eva Geulen, New York University

Since its publication in 1936, Walter Benjamin's "Artwork as a Mode of Production" essay has become a canonical text about the status and place of the fine arts in modern mass culture. Benjamin was especially concerned with the ability of new technologies— notably film, sound recording, and photography—to reproduce works of art in great number. Benjamin could not have foreseen the explosion of imagery and media that has occurred during the past fifty years. Does Benjamin's famous essay still speak to this new situation? That is the question posed by the editors of this book to a wide range of leading scholars and thinkers across a spectrum of disciplines in the humanities. The essays gathered here do not hazard a univocal reply to that question; rather they offer a rich, wide-ranging critique of Benjamin's position that refracts and reflects contemporary thinking about the ethical, political, and aesthetic implications of life in the digital age.

many essays from multiple authors (not all of them Benjamin's cheerleaders) divided into topical sections that are well summarized/ introduced by the editors

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