

Walter Benjamin La Obra De Arte

Walter Benjamin

La obra de arte en la época de su reproductibilidad técnica Walter Benjamin, 2021-10-21 Uno de los ensayos vertebradores de la teoría artística del mundo contemporáneo. Para Walter Benjamin, la pieza original de cualquier elemento de la realidad, incluyendo la obra de arte, reside en el concepto del aura. El aura como aquello irrepetible que confiere misterio y exclusividad al objeto. En este magnífico ensayo, el filósofo alemán, fundamental para el pensamiento del siglo XX, analiza, ya adelantado a su tiempo, el devenir del arte en un mundo contemporáneo, donde la idea de unicidad se escapa. Si la obra artística puede ser reproducida, y con ello modificada, el misterio que engloba su propia creación se revela. ¿Dónde quedan en este proceso su ritualidad y su significado? ¿La homogeneidad del arte implica su democratización? «Benjamin explicó la modernidad con una autoridad que ni cincuenta años de cambios imprevisibles ha debilitado». The New York Review of Books

Memoria de la comunicación Héctor Schmucler, 1997

Textos de arquitectura de la modernidad Hereu, Pere, Josep Maria Montaner, Jordi Oliveras, 1994

La obra de arte en la era de su reproducción técnica Walter Benjamin, 2024-05 En la obra de Walter Benjamin, fundamental para comprender el siglo $\neg \neg$, destaca esta breve pero contundente reflexión en torno al objeto artístico y la comunicación de masas. Sostiene aquí el pensador que, con las nuevas posibilidades técnicas para su reproducción, el arte puede transformarse en un poderoso instrumento para la revolución política. Una innovación que, a la vez, hará que la obra pierda su carácter único, el «aura», y abrirá, así, una nueva dimensión para el objeto artístico. Un texto fundamental en torno al arte, la reflexión estética y la filosofía de la imagen

La Obra De Arte En La Epoca De Su Reproductibilidad Tecnica Walter Benjamin, 2016-10-13 Publicado originalmente en la revista Zeitschrift für Sozialforschung, es un ensayo de 1936 escrito por el crítico cultural marxista Walter Benjamin en el tiempo en que Adolf Hitler ya era Canciller de Alemania en un esfuerzo por describir una teoría del arte que sería útil para la formulación de demandas revolucionarias en la política del arte. En la ausencia de cualquier valor ritual o tradicional, el arte en la época de su reproductibilidad técnica estaría basado en la práctica de la política.

El coleccionismo Walter Benjamin, 2021-10-22 Postrado sin saber bien dónde ni por qué, Malone espera su muerte, como a fin de cuentas solemos esperarla todos, contándose historias y tratando de hacer un inventario de sus pertenencias. Si la

trilogía de Beckett puede verse como una épica de la desintegración, Malone muere es la pieza bisagra, una comedia inquietante, única en sí misma. Matías Battistón Moriría hoy mismo si quisiera, bastaría con hacer un pequeño esfuerzo, si pudiera querer, si pudiera esforzarme. Pero lo mismo da dejarme morir, sin apresurar las cosas. Algo debe haber cambiado. No quiero seguir pesando en la balanza, ni de un lado ni del otro. Seré neutro e inerte. Me resultará fácil. Samuel Beckett

Walter Benjamin Marcelo Expósito, 2013

La Obra de Arte En La Era de Su Reproducibilidad Técnica Walter Benjamin, 2018-01-29 La obra de arte en la era de su reproducibilidad técnica es un breve tratado sobre el potencial liberador del cine o un aviso contra los riesgos de la comunicación de masas. O viceversa. Walter Benjamin comprendió que el fascismo busca su salvación en dejar que las masas se expresen mientras impide que hagan valer sus derechos. Y vio venir ya, a lo lejos, los quince minutos de fama para todos vaticinados por Warhol, la pornografía de la pobreza del reality show y las estériles discusiones de las redes sociales. Uno de los textos más influyentes del siglo XX, ahora rejuvenecido por la nueva y flamante traducción de José Aníbal Campos. Algo que queda claro ya desde su mismo título.

La obra de arte en la era de su reproductibilidad técnica Walter Benjamin, 2021-09-23 Redescubiertos en los años 1960, La obra de arte en la época de su reproductibilidad técnica y (en menor medida) la «Pequeña historia de la fotografía» han alcanzado el estatuto de clásicos y se han convertido en referencia insoslayable en los campos de la reflexión estética, la filosofía de la imagen, la teoría de los medios o los estudios culturales de las últimas décadas. Sin embargo, como apuntan los editores del volumen en su iluminadora introducción, sólo en conjunción con las reflexiones del propio Walter Benjamin sobre la ruptura de tradición y las transformaciones de la experiencia, así como con la vivencia epocal de su generación, marcada por la Gran Guerra, y la necesidad de responder al auge del fascismo en Europa también en los terrenos de la cultura y el arte, es como se puede abarcar cabalmente el sentido de estos textos. Además de estas dos piezas seminales, completan el libro los ensayos «Carta de París II: Pintura y fotografía» y «Experiencia y pobreza», que aporta agudísimos atisbos respecto a la relación entre el desarrollo tecnológico y la experiencia humana. Edición y traducción de Jordi Maiso y José Antonio Zamora

Sobre la imposibilidad de la traducción Dámaso López García, 1991

Walter Benjamin Emiliano Mendoza Solís, 2023

Culturas y artes de lo poshumano Lucia Santaella,

Reconstructing Cultural Memory International Comparative Literature Association. Congress, 2000 Comment les littératures du monde entier ont-elles, chacune à sa façon ou s'inspirant mutuellement, vécu, assumé, rejeté les modèles culturels, artistiques et linguistiques, que de force ou de gré elles ont été amenées à accueillir au long des siècles? Comment les traductions, vecteurs premiers des relations interlittéraires, ont-elles joué de leurs immenses ressources pour

dissimuler, encourager ou décourager la constante et périlleuse mise en cause des traditions nationales? Les quatorze contributions de ce volume nous offrent un éventail de réponses à ces deux questions. De la France au Japon, de la Chine aux Etats-Unis, du Brésil à la Pologne, nous voyons se déployer les multiples stratégies médiatrices de la traduction, toutes révélatrices des tensions qui traversent les cultures où elle prend naissance, que ces tensions soient de nature culturelle, langagière ou littéraire. Ni simples transferts linguistiques, ni fenêtres transparentes sur l'Autre, ni discours désincarnés sur l'Autre, les traductions relèvent plus exactement d'un processus complexe de communication, auquel prennent également part tant les traducteurs que leurs lecteurs: vivant et agissant au coeur des littératures adoptives, ils en investissent aussi bien les grands genres que la paralittérature, ils en infléchissent, souvent de concert, les valeurs et les modes d'écrire, et en démontent, pour mieux les exhiber, les rouages intimes.

Situaciones artísticas latinoamericanas Tamara Díaz Bringas, 2005 In 2004 and 2005 TEOR/tica developed a month-by-month conference program that included the participation of renowned historians, intellectuals, scholars, curators and art critics from all over Latin America and the Caribbean. The book is a compilation of 9 lectures given in 2004 on diverse aspects of visual art in Latin America.

Age of discrepancies Olivier Debroise, 2006 The first exhibition to offer a critical assessment of the artistic experimentation that took place in Mexico during the last three decades of the twentieth century. The exhibition carefully analyzes the origins and emergence of techniques, strategies, and modes of operation at a particularly significant moment of Mexican history, beginning with the 1968 Student Movement, until the Zapatista uprising in the State of Chiapas. The show includes work by a wide range of artists, including Francis Alys, Vicente Rojo, Jimmie Durham, Helen Escobedo, Julio Galán, Felipe Ehrenberg, José Bedia, Guillermo Gómez-Peña, Francisco Toledo, Carlos Amorales, Melanie Smith, and Alejandro Jodorowsky, among many others. The edition is illustrated with 612 full-color plates of the art produced during these last three decades of the twentieth century reflect the social, political and technical developments in Mexico and ranged from painting and photography to poster design, installation, performance, experimental theatre, super-8 cinema, video, music, poetry and popular culture like the films and ephemeral actions of 'Panic' by Alejandro Jodorowsky, Pedro Friedeberg's pop art, the conceptual art, infrarealist and urban independent photography, artists books, the development of contemporary political photography, the participation of Mexican artists in Fluxus in the seventies and the contribution of Ulises Carrión to the international artist book movement and popular rock music, the pictorial battles of the eighties and the emergence of a variant of neo-conceptual art in 1990. The exhibition is curated by Olivier Debroise, Pilar García de Garmen, Cuauhtémoc Medina, Álvaro Vázquez Mantecón--Provided by vendor.

La obra de arte en la época de su reproductibilidad técnica Walter Benjamin, 2017-09-20 La importación que Benjamin atribuye a la ópera de arte nell'epoca della sua riproducibilità tecnica (y da ciò la esigenza di una edizione come

questa, varianti) risulta evidente dalla nota lettera a Kraft del dicembre del 1935: egli afferma con enfasi di ritenere di avervi fissato la cifra dell'ora del destino che ◆ scoccata per l'arte. No pu◆ trattarsi, quindi, di una semplice fenomenologia delle pi◆ recenti tendenze, born dell'apprezzamento del loro carattere rivoluzionario rispetto alla espresso artistica tradizionale, y neppure di una teoria delle nuove Muse: fotografia e cinema. The ambizione ◆ incomparabilmente m◆s grande: si trata de comprar de la cristo del fatto artistico, dell'arte in quanto tale, de una filosofia de la crisi dell'arte, de los destinatarios, storia.

Revista mexicana de ciencias políticas y sociales ,2006

Walter Benjamin Jorge Juanes,1994

Imageries of deception in Chilean novels of the 1990s Cecilia Ojeda,Guillermo García-Corales,2004 This book focuses on the New Chilean Narrative published in the historically significant decade of the 90s by a group of writers belonging to the Generation of the 80s. The analysis of selected texts by Ana Maria del Rio, Diamela Eltit, Guadalupe Santa Cruz, Jaime Collyer, Ramon Diaz Eterovic, Gonzalo Contreras, and Alberto Fuguet explores the literary strategies by which these writers present literary imageries of deception that question the post-dictatorial order in Chile. The concept of imageries of deception alludes to literary motifs that represent a critical view of a Chilean contemporary reality whose source can be traced to the Pinochet dictatorship and its ideological aftermath. The imageries of deception question the dominant myths that sustain Chilean post-dictatorial society, and remember the nation's ideological conflicts of the past three decades. As cultural spaces where memory resists the dominant will to deceptively erase the past, the narrative of the 90s reveals the enduring and debilitating impact of a dictatorship successfully disguised as the current neo-liberal democracy.

Walter Benjamin Benjamin Walter,2006

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Table of Contents Walter Benjamin La Obra De Arte

1. Understanding the eBook Walter Benjamin La Obra De Arte
 - The Rise of Digital Reading Walter Benjamin La Obra De Arte
 - Advantages of eBooks Over Traditional Books
2. Identifying Walter Benjamin La Obra De Arte
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Walter Benjamin La Obra De Arte
 - User-Friendly Interface
4. Exploring eBook Recommendations from Walter Benjamin La Obra De Arte
 - Personalized Recommendations
 - Walter Benjamin La Obra

- De Arte User Reviews and Ratings
 - Walter Benjamin La Obra De Arte and Bestseller Lists
5. Accessing Walter Benjamin La Obra De Arte Free and Paid eBooks
 - Walter Benjamin La Obra De Arte Public Domain eBooks
 - Walter Benjamin La Obra De Arte eBook Subscription Services
 - Walter Benjamin La Obra De Arte Budget-Friendly Options
6. Navigating Walter Benjamin La Obra De Arte eBook Formats
 - ePub, PDF, MOBI, and More
 - Walter Benjamin La Obra De Arte Compatibility with Devices
 - Walter Benjamin La Obra De Arte Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Walter Benjamin La

- Obra De Arte
 - Highlighting and Note-Taking Walter Benjamin La Obra De Arte
 - Interactive Elements Walter Benjamin La Obra De Arte
8. Staying Engaged with Walter Benjamin La Obra De Arte
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Walter Benjamin La Obra De Arte
9. Balancing eBooks and Physical Books Walter Benjamin La Obra De Arte
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Walter Benjamin La Obra De Arte
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Walter Benjamin La Obra De Arte
 - Setting Reading Goals

Walter Benjamin La Obra De Arte

- Carving Out Dedicated Reading Time

12. Sourcing Reliable Information of Walter Benjamin La Obra De Arte

- Fact-Checking eBook Content of Walter Benjamin La Obra De Arte
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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