

Wawasan Sosial Budaya

Teknologi dan Perkembangan Kesenian

Pengajar: Nan Achnas

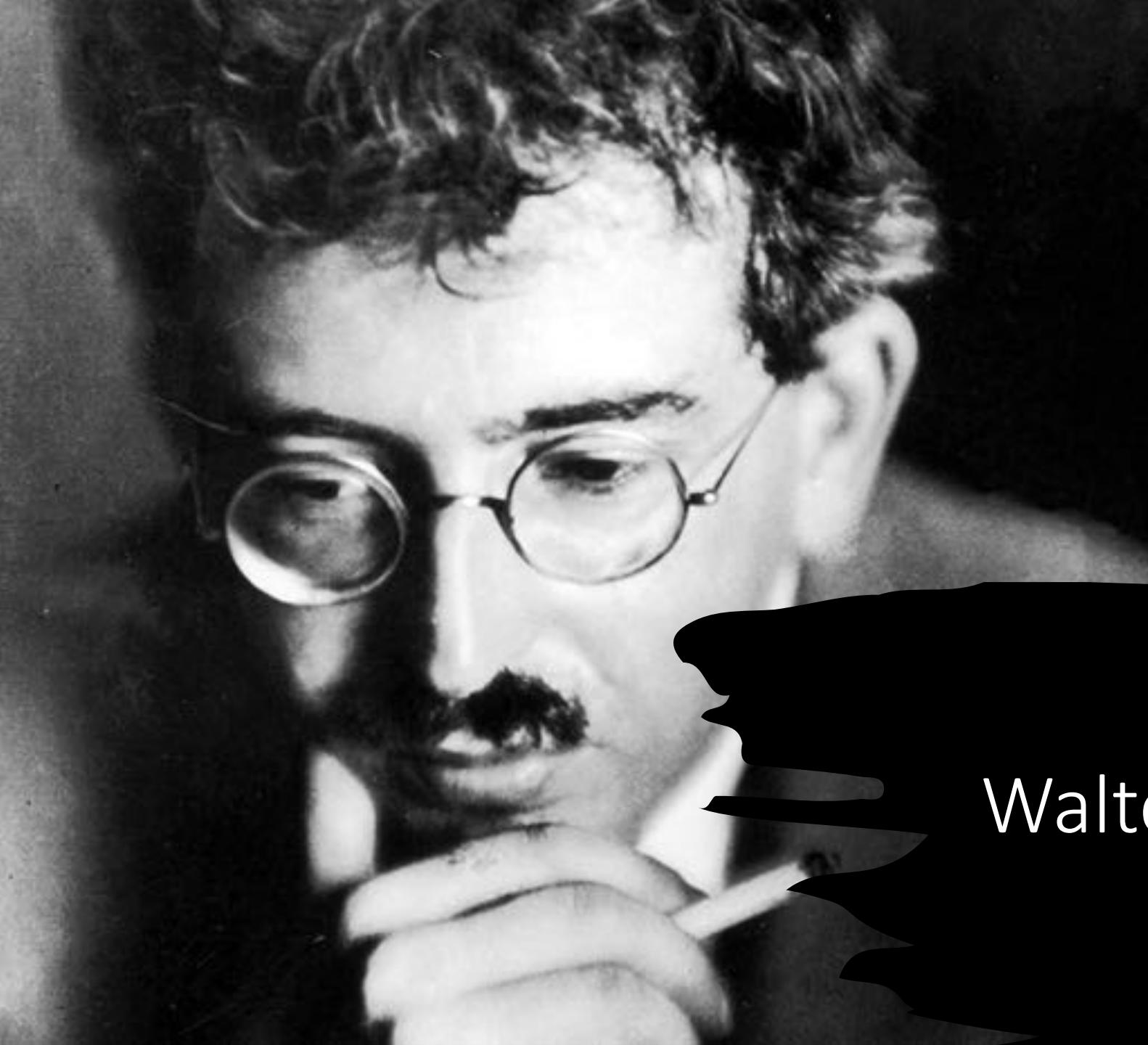
The Work of Art in the Age of Reproduction

by Walter Benjamin (1st ed 1936)

Sebuah interpretasi terhadap peran teknologi reproduksi dalam membentuk pengalaman estetis.

Uraian terhadap efek yang signifikan pada film dan fotografi dengan penggeseran pengalaman estetis yang otonom.

“The Work of Art in the Age of Its Technical Reproducibility”
(Versi pertama dari tiga)



Walter Benjamin



Dalam esainya, "The Work of Art In The Age of Mechanical Reproduction", Walter Benjamin membahas pergeseran persepsi dan pengaruhnya setelah munculnya film dan fotografi di abad kedua puluh. Dia menulis tentang perubahan indera/sense dalam keberadaan manusia; cara kita melihat dan melihat karya seni rupa sekarang berbeda dan konsekuensinya masih harus ditentukan.

Esai ini menjadi penting karena telah mengembangkan interpretasi mendalam tentang peran yang dimainkan reproduksi teknologi dalam membentuk pengalaman estetika.

- Bagaimana persepsi indera manusia berhubungan dengan sejarah?
- Apakah perspektif universal yang dikritik di sini?

AURA

Benjamin menandai sesuatu yang spesifik tentang zaman modern; efek modernitas pada karya seni pada khususnya -- Film dan fotografi. Benjamin menulis tentang hilangnya aura melalui reproduksi mekanis seni itu sendiri. Aura mewakili orisinalitas dan keaslian sebuah karya seni yang belum pernah direproduksi. Lukisan memiliki aura sedangkan foto tidak; foto adalah gambar dari sebuah gambar sementara lukisan itu tetap benar-benar asli.

Rasa aura yang hilang pada film dan gambar (yang dapat direproduksi itu) menunjukkan pergeseran sejarah yang harus kita perhitungkan walaupun kita sendiri tidak menyadarinya.

Apa artinya ketika aura hilang?

Bagaimana fungsinya dan bagaimana itu terjadi?

Benjamin menulis hilangnya aura sebagai hilangnya otoritas tunggal dalam karya seni itu sendiri.

Tapi apa yang muncul di ruang baru yang ditinggalkan oleh kematian aura?

Bagaimana karya seni yang direproduksi secara mekanis berhasil menebus kekosongan ini?

Art Reproduction

Penting karena berbagai alasan, tetapi terutama untuk:

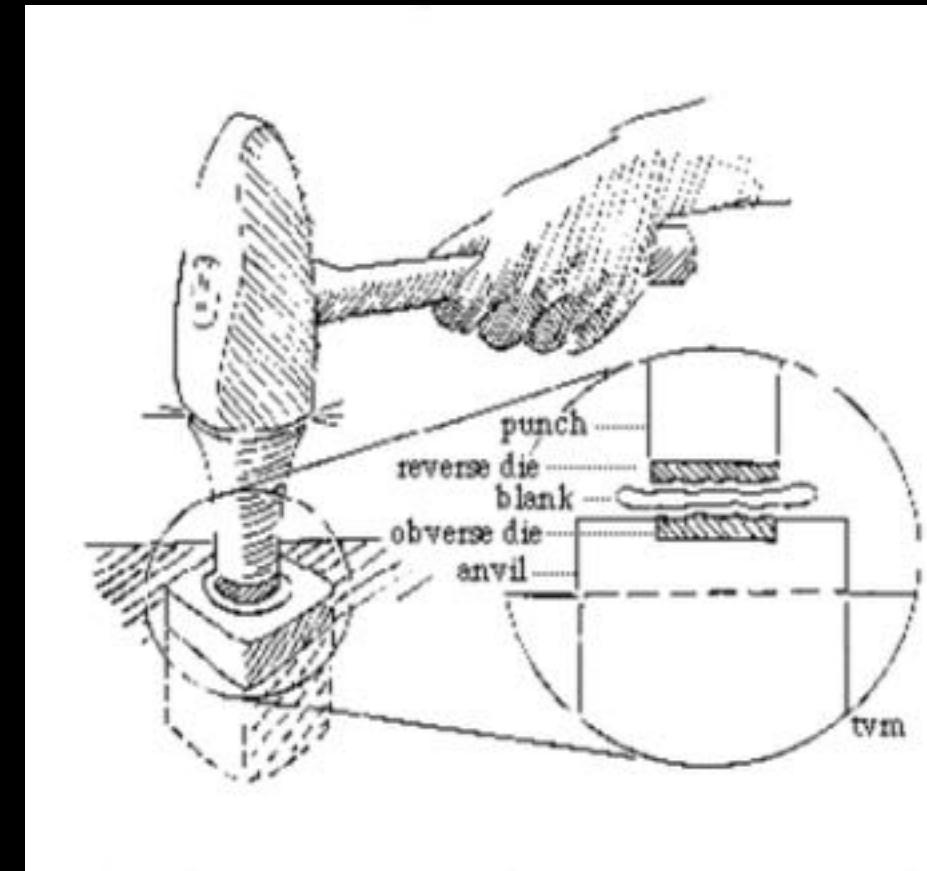
- menyebarkan seni ke tempat/orang yang tidak dapat dijangkau dalam bentuk aslinya yang tunggal
- memenuhi keinginan dan tuntutan massa keinginan untuk seni sebanyak mungkin



- Stamping (iron molds):
Ancient Greeks used this
mainly for coins

Early Types of Mechanical Reproduction

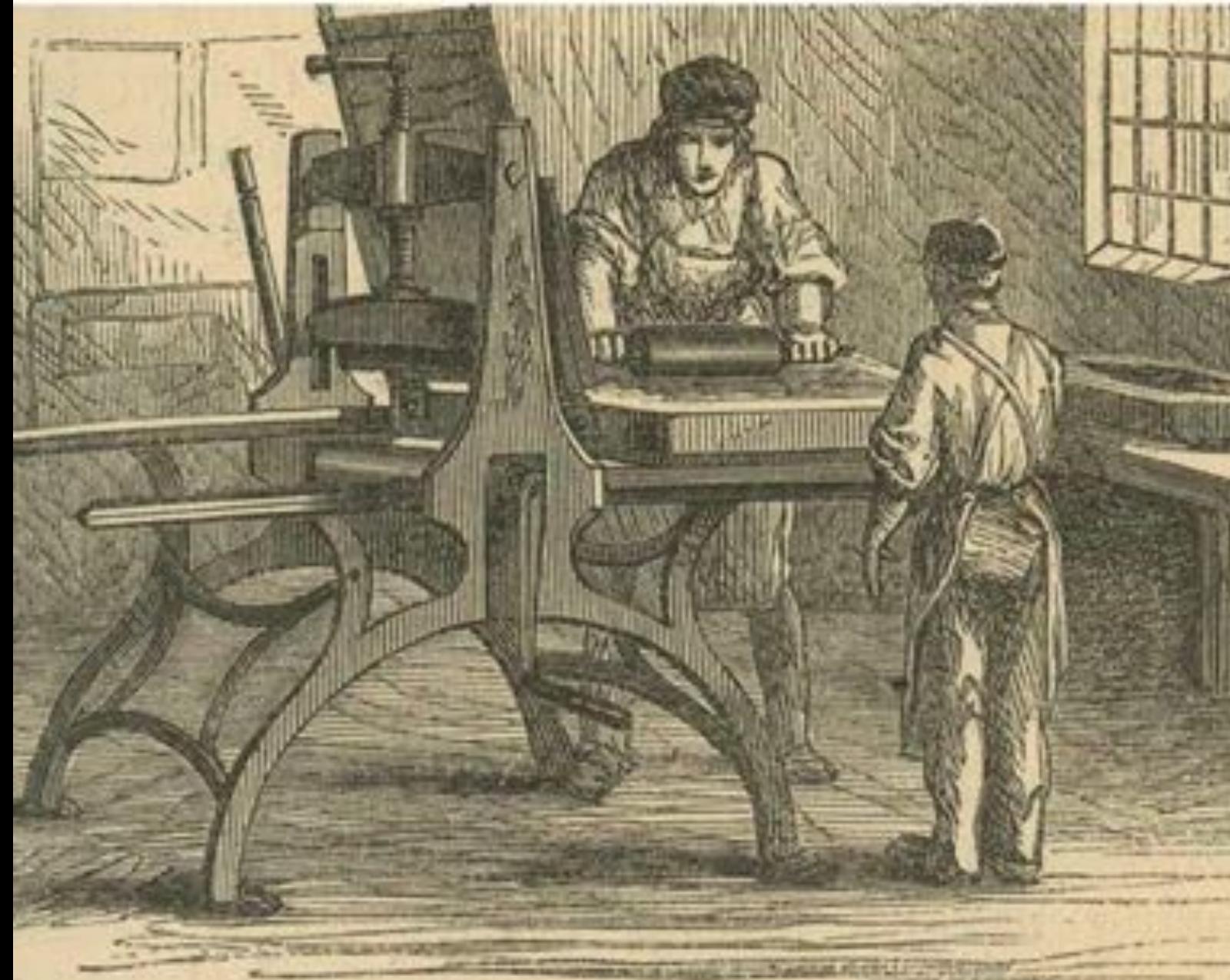
Early Types of Reproduction



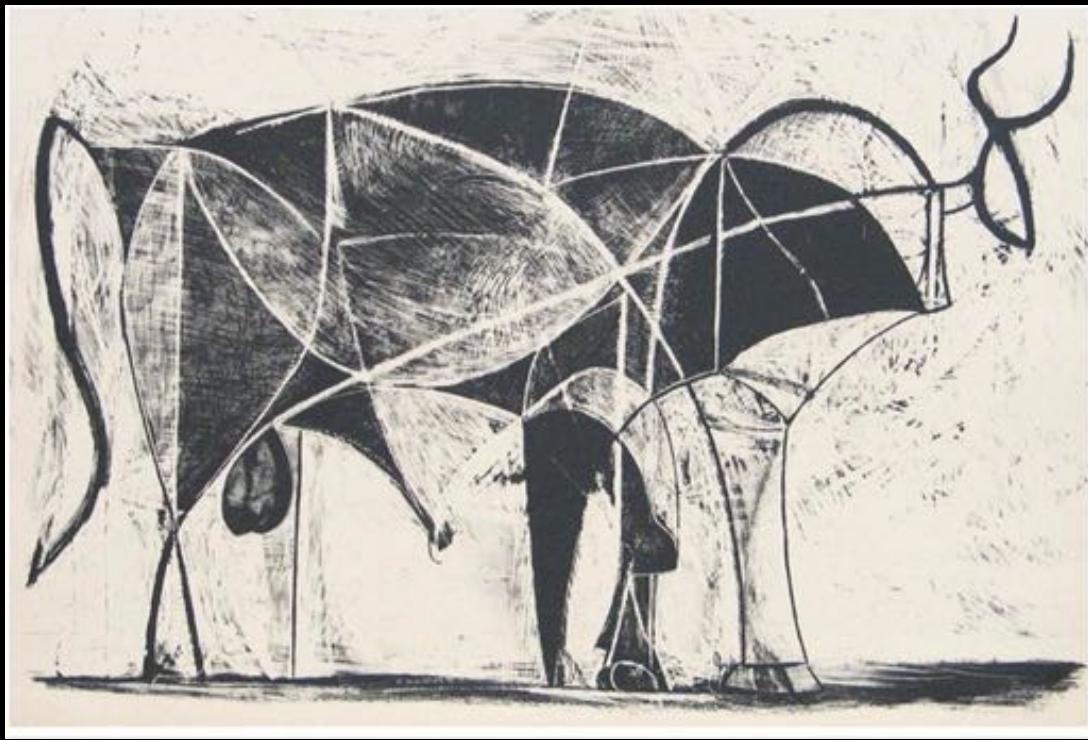


- Woodcut: image created through carving, engraving, or etching on wood for printing

Early Types of Reproduction



LITHOGRAPHIC PRESS.



Later Types of Mechanical Reproduction

- Photography: finally freed hand of previous tasks in earlier reproduction types

The photo, taken by French inventor Joseph Nicéphore Niépce in 1826 or 1827, captures the view outside his window in Burgundy



Earliest Photographs



In 1839 American photographer Robert Cornelius took the first ever portrait photograph of a person. He removed the lens cap, ran into the frame and stood still for ten minutes, before returning the cap to its position.

Authenticity

- Esensi dari semua karya seni yang telah ditransmisikan sejak penciptaannya
- Keberadaan dan sejarah yang benar-benar unik yang hanya bisa dimiliki oleh karya asli
- Tidak dapat direproduksi dan merupakan kekurangan dari reproduksi seni
- Keunikan dan keabadian yang asli. Keduanya hilang dalam reproduksi seni
- Terkait dengan fungsi ritual tradisi dan seni

Hilangnya Arti Ritualistik Seni

- Evolusi kemampuan mereproduksi karya seni mengakibatkan hilangnya nilai estetisnya melalui klaim uniknya sebagai karya asli yang autentik.
- Dengan reproduksi yang lebih mudah, murah dan cepat, aura ini berkurang dan seiring dengan itu nilai ritualistik digantikan oleh nilai pameran: ketika ada lebih banyak duplikat, lebih banyak yang bisa menikmatinya. Seni menjadi produk. .

- Tujuan pertama seni adalah untuk ritual/tradisi, biasanya dari agama yang ada unsur-unsur "Kultus/Nilai Ritual"
- Dalam pandangan ini, keberadaan seni ritual lebih penting dibanding unsur pamerannya
- Nilai kultus akhirnya kehilangan kekuatan ketika "nilai pameran/exhibition value" tumbuh

Exhibition Value

- Reproduksi melepaskan seni dari ranah tradisi/ritual
- Nilai-nilai kultus bergeser ke eksibisionis karena semakin banyak orang menuntut untuk melihat seni
- Karena keaslian, aura, dan ritual menjadi kurang penting, nilai-nilai yang saling bertentangan ini menjadi menonjol
- Pergeseran nilai dalam seni juga menyebabkan perubahan sifat intrinsiknya dan cara pandang orang

Nilai kultus

- Bagi Benjamin, aura mistis dipenuhi dengan konotasi religius. Ini memperoleh kekuatannya dari ritual dan upacara, dan pengetahuan yang penuh dengan rahasia. Sebelum munculnya metode reproduksi massal, sebuah karya seni merupakan objek atau pertunjukan unik yang tidak dapat dialami kecuali oleh penonton yang bersedia berziarah ke lokasi karya seni tersebut.
- Ritual ziarah dan kontemplasi ini adalah bentuk pemujaan yang mengakui nilai kultus karya seni, dan persekutuan unik antara karya seni dan seniman menyebabkan peningkatan yang ke status jenius. Karena nilai kultusnya, produk dari keberadaannya yang unik, benda seni itu memiliki nilai dalam dirinya sendiri.

Fotografi dan film

- Melalui dua media (dibanding yang lain), nilai pameran menggantikan nilai kultus
- Semua seni adalah produk budaya, apakah ritualistik atau eksibisionis
- Film diperkenalkan melalui perbandingan antara penemuan fotografi dan penemuan film.
- Bisakah kedua media ini dianggap sebagai seni? Dengan menghilangkan aspek "kultus" melalui reproduksi mekanis, Benjamin mengatakan bahwa film dan fotografi berubah menjadi fungsi politik.

Film dan *shock effect*

- Film adalah media sentral di mana nilai pameran seni yang direproduksi dieksplorasi secara khusus untuk tujuan distraksi dan manipulasi.
- Kunci untuk mempengaruhi nilai-nilai ideologis dalam film disebut oleh Benjamin sebagai “shock effect.” Karena otak hanya dapat menyimpan satu gambar untuk waktu yang singkat dan terbatas, aliran gambar baru yang konstan memiliki kekuatan untuk mengejutkan pemirsa agar menerima pesan yang dimaksudkan yang dikirimkan oleh pembuat film hampir pada tingkat bawah sadar yang dialami oleh pihak penerima. sebagai kejutan.

Key passages:

“During long periods of history, the mode of human sense perception 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”.

- “Let us compare the screen on which a film unfolds with the canvas of a painting. The painting invites the spectator to contemplation; before it the spectator can abandon himself to his associations. Before the movie frame he cannot do so. No sooner has his eye grasped a scene than it is already changed. It cannot be arrested....The spectator’s process of association in the view of these images is indeed interrupted by their constant, sudden change. This constitutes the shock effect of the film, which, like all shocks, should be cushioned by heightened presence of mind. By means of its technical structure, the film has taken the physical shock effect out of the wrappers in which Dadaism had, as it were, kept it inside the moral shock effect”

- “Mankind, which in Homer’s time was an object of contemplation for the Olympian gods, is now one for itself. Its self-alienation has reached such a degree that it can experience its own destruction as aesthetic pleasure of the first order”.

85 tahun kemudian...

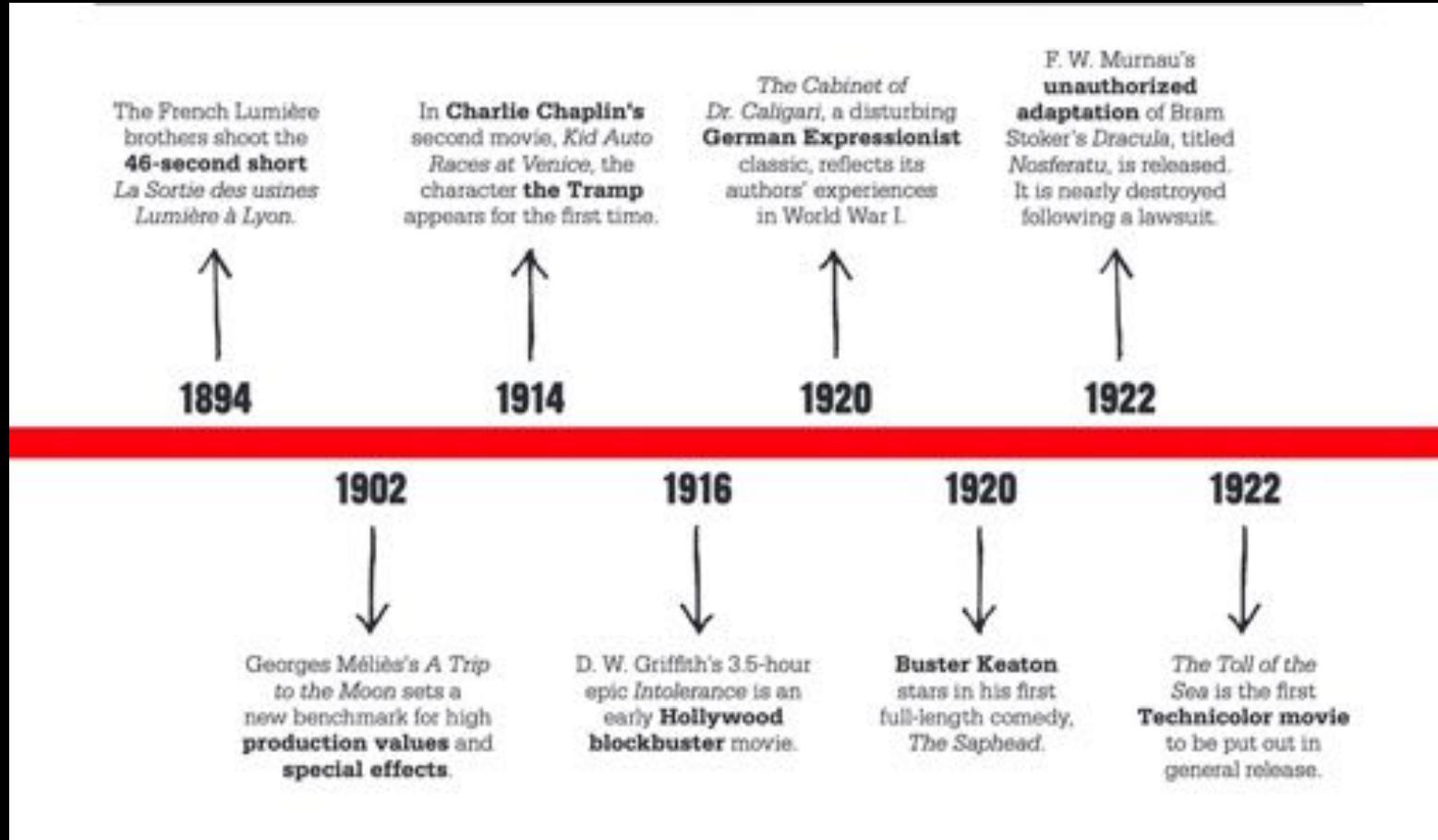
The work of art in the age of digital reproduction

What is Digital Media

- <https://www.youtube.com/watch?v=XnkFYKTDCvU>
- What is Digital Arts
- <https://www.youtube.com/watch?v=2RWop0Gln24>
- Technology Pushing The Boundaries Of Art
- <https://www.youtube.com/watch?v=hTbo7F5bP0g>
- How Artists Are Using Technology
- <https://www.youtube.com/watch?v=Nxh-5EXXGaM>

- Apakah ada perbedaan konseptual antara asli dan reproduksi?
- Bagaimana dengan konsep “aura’ Benjamin?

History of Cinema



The Thief of Bagdad stars Douglas Fairbanks and a cast of thousands in an early and lavishly produced **swashbuckling adventure fantasy**

1924

Alfred Hitchcock's **first thriller**, *The Lodger: A Story of the London Fog*, about the hunt for Jack the Ripper, is a commercial hit in the UK.

1927

The Jazz Singer is the first movie with **synchronized sound dialogue**. It mixes title cards with short sound sequences.

1927

Josef von Sternberg's *The Blue Angel* is released in German- and English-language versions, and makes **Marlene Dietrich** a worldwide star.

1930

1925

Sergei Eisenstein's **technical masterpiece** *Battleship Potemkin* is released to mark the 20th anniversary of the 1905 Russian Revolution.

1927

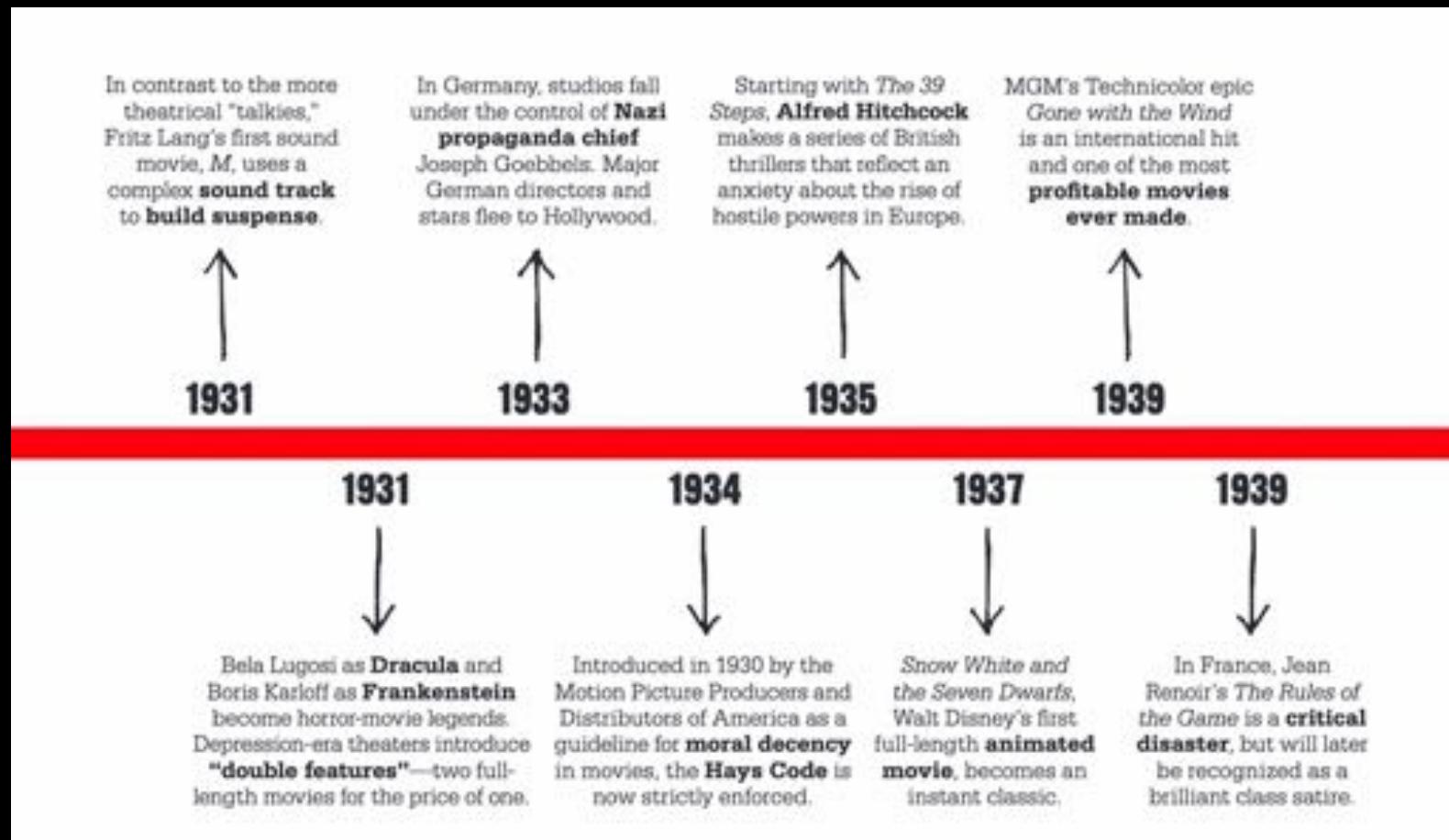
Fritz Lang's *Metropolis* is one of the first **full-length science-fiction** movies, set in a technologically advanced dystopian future.

1929

The **first Academy Awards** ceremony is held at the Hollywood Roosevelt Hotel in Los Angeles.

1931

Charlie Chaplin defies the talkie **revolution** with his hit silent classic *City Lights*.



Citizen Kane, Orson Welles's first movie, is based on the press tycoon **William Randolph Hearst**, who bans all mention of the movie in his newspapers.

1941

Ernst Lubitsch, a refugee from Germany, directs *To Be or Not to Be*, a movie that **lampoons the Nazis**, and is said by critics to be in poor taste.

1942

Children of Paradise, a **lavish historical drama** directed by Marcel Carné, is filmed in German-occupied France.

1944

Suspected communists, 10 Hollywood filmmakers are called before the Committee Investigating **Un-American Activities**, blacklisted by the studios, and later jailed.

1947

1941



Humphrey Bogart stars in *The Maltese Falcon*, the **archetypal film noir**, and (the following year) in *Casablanca*.

1943



In Italy, *Ossessione*, an **early neorealist** movie by Luchino Visconti, runs afoul of Fascist government censors.

1946



The Best Years of Our Lives, by William Wyler, reflects the difficulties of US servicemen **readjusting to civilian life** after World War II.

1948



The Bicycle Thief by Vittorio De Sica is a neorealist **alternative to Hollywood**, with a powerful, simple story acted by ordinary people.

Hollywood introduces **widescreen** cinema and gimmicks such as **3D** to counter the growing medium of television.

1950

1950

Billy Wilder directs *Sunset Boulevard*, a controversial satire on the Hollywood system; **Bette Davis** lands her sharpest role in *All About Eve*.

1950

A Streetcar Named Desire, directed by **Elia Kazan**, catapults a young **Marlon Brando** to movie stardom.

1951

Fred Zinnemann's *From Here to Eternity*, based on James Jones's epic novel of military life, sweeps eight Academy Awards.

1953

Akira Kurosawa's *Rashomon* tells a crime story from four **different viewpoints**, a template that would be imitated in many movies.

The Day the Earth Stood Still is the first of many **science-fiction** movies that reflect widespread fears about the **Cold War**.

US judges rule that movies are a form of **free speech**: Roberto Rossellini's *L'Amore* cannot be banned for "sacrilege."

With the success of the thriller *The Wages of Fear*, director **Henri-Georges Clouzot** is dubbed the "French Hitchcock."

Federico Fellini's *La Strada* is released (and later wins the first Oscar for best foreign film); **François Truffaut** describes his auteur theory.



1954

Satyajit Ray's low-budget *Pather Panchali*, a coming-of-age story, is the first **Indian movie** to win international acclaim.



1955

Hollywood **drops racial epithets** from movies, and allows some references to drugs, abortion, and prostitution.



1956

Alfred Hitchcock's psychological thriller *Vertigo* is released. Hitchcock is hailed by French critics as a true auteur.



1958

1954



Toho studios in Japan releases the first of the *Godzilla* **monster movies**. Kurosawa redefines the Western with *Seven Samurai*.

1956



The **science-fiction classics** *Forbidden Planet* and *Invasion of the Body Snatchers* are released.

1957

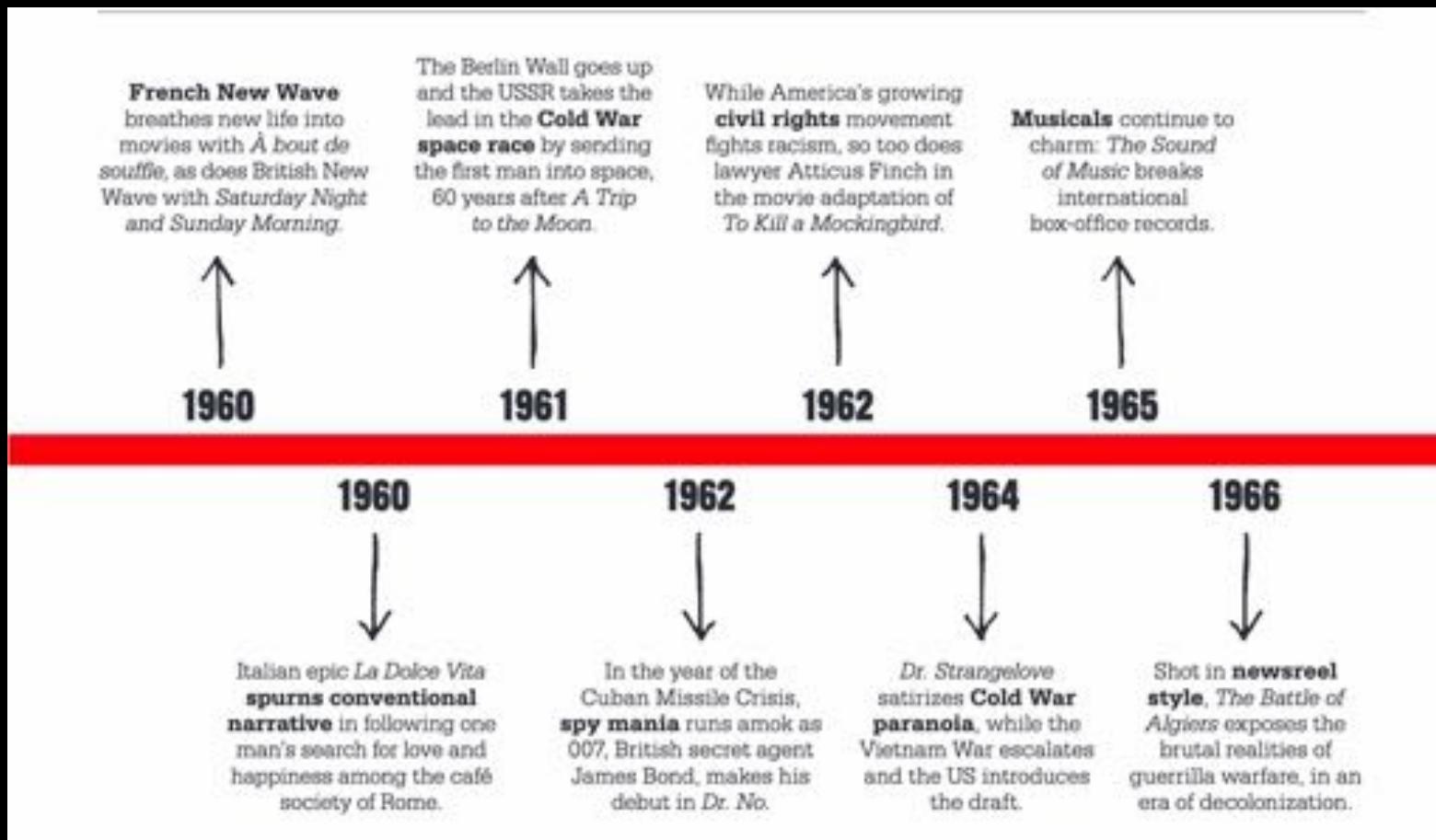


Ingmar Bergman releases *The Seventh Seal* and *Wild Strawberries*, dealing with his trademark themes of life and death.

1959



Truffaut's debut movie, *The 400 Blows*, marks a high point in the **French New Wave**, dealing realistically with modern society.



Sex gets surreal in Luis Buñuel's *Belle de Jour*, while Hollywood **teases social taboos** in *The Graduate*, and smashes them wide open in *Bonnie and Clyde*.

1967



New Hollywood hits the road with Peter Fonda and Dennis Hopper in *Easy Rider*, and Jon Voight and Dustin Hoffman in *Midnight Cowboy*.

1969



Cinematic violence is taken to new extremes by *A Clockwork Orange*, *The French Connection*, and *Dirty Harry*.

1971



Kung fu goes global, and Hong Kong actor Bruce Lee acquires cult status in *Enter the Dragon*.

1973



1968



Space-age **science fiction** **thrills** audiences in *2001: Space Odyssey* and in the erotically charged *Barbarella*.

1970



MASH and *Catch-22* target the **insanity of war**, while *Le Boucher* explores the impulses that lead to murder.

1972



Francis Ford Coppola **redefines the gangster genre** with the first of *The Godfather* movies.

1974



Chinatown's **neo-noir** goes head to head with *The Godfather: Part II*, while Gene Hackman eavesdrops on *The Conversation*.

Steven Spielberg's *Jaws* ushers in the era of the blockbuster, and is a box-office triumph.

Taxi Driver and *All the President's Men* reflect the psychological scars of the **Vietnam War** and the **Watergate** scandal, respectively.

Star Wars takes science fiction and franchising into a whole new galaxy, while Spielberg thrills again with *Close Encounters*. *of the Third Kind.*

Two epic turns usher in the 1980s: Jack Nicholson in Kubrick's **psycho-horror** *The Shining* and Robert De Niro in Scorsese's **boxing biopic** *Raging Bull*.

1975

1976

1977

1980

1975

1977

1979

1981

Video recorders go mainstream as Betamax and (one year later) VHS long-play formats enable moviegoers to record and play movies at home.

New York inspires both Woody Allen's wry look at love in *Annie Hall* and the disco inferno that is *Saturday Night Fever*.

Science fiction veers from **crazed dystopias** in *Stalker* and *Mad Max* to all-out horror in *Alien*, while *Apocalypse Now* lays bare the horrors of war.

While *Raiders of the Lost Ark* launches the **Indiana Jones** franchise, a German U-boat stalks its prey in *Das Boot*.

Spielberg's heartwarming *E.T. the Extra-Terrestrial* is **science fiction for all the family**; not so Ridley Scott's epic *Blade Runner*, a **neo-noir vision** of Los Angeles in 2019.



1982

Blue Velvet achieves instant cult status for David Lynch's **surreal and subversive** take on Americana.



1986

Pedro Almodóvar's black comedy, *Women on the Verge of a Nervous Breakdown*, wins the Spanish director a global following.



1988

Set in 1920s China, *Raise the Red Lantern* seduces audiences worldwide with the intensity of its **visual and emotional power**.



1991

1985



The **Sundance Institute** hosts its inaugural movie festival in Utah, to champion independent and world cinema.

1987



Angels alight in Berlin in Wim Wenders' *Wings of Desire*, two years before the fall of the Berlin Wall dividing East and West Germany.

1989

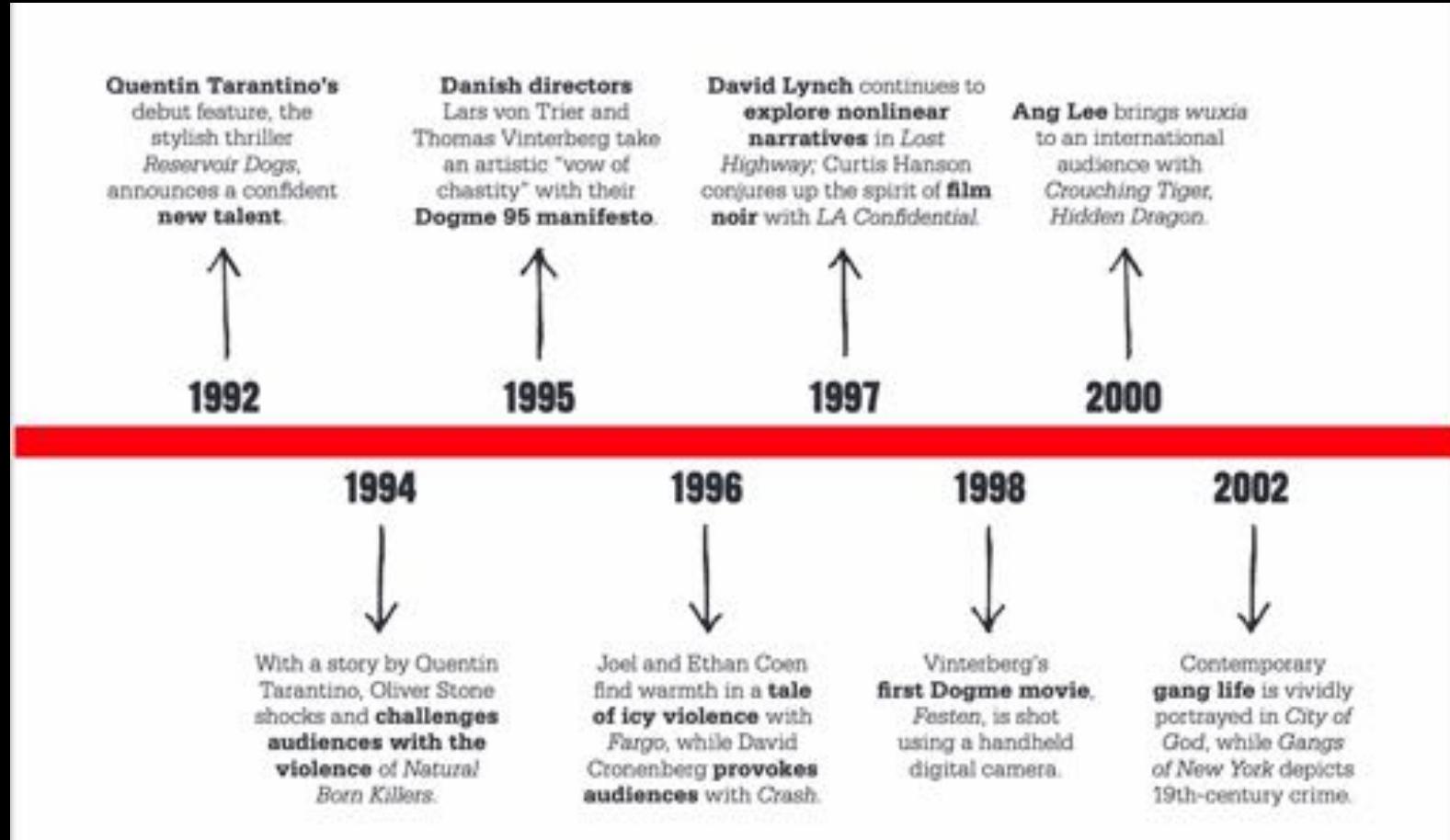


Indies come of age with *Sex, Lies, and Videotape*, a breakthrough hit for studio Miramax and debut director Steven Soderbergh.

1992



Disney's *Beauty and the Beast* is the **first animated movie** to be nominated for an Oscar for Best Picture.



Peter Jackson completes his **blockbuster** *Lord of the Rings* trilogy. Tarantino continues to show stylish invention with *Kill Bill: Volume 1*.



2003

Guillermo del Toro mixes **fantasy** with **gritty realism** in his Spanish drama *Pan's Labyrinth*.



2006

The Hurt Locker wins director **Kathryn Bigelow** an Oscar; Danny Boyle adds a touch of **Bollywood style** to *Slumdog Millionaire*.



2008

Jackson's *The Hobbit: An Unexpected Journey* is the **first commercial feature** movie to be shot at a **high frame rate** of 48 frames per second.



2012

2003
↓
Park Chan-wook's innovative and violent thriller *Oldboy* brings **South Korean cinema** to an international audience.

2007
↓
Paul Thomas Anderson tells a tale of **oil and greed** in his historical epic *There Will Be Blood*.

2011
↓
Turkish director Nuri Bilge Ceylan's *Once Upon a Time in Anatolia* charts the grim duties of a **homicide team**.

2013
↓
In *Gravity*, Alfonso Cuarón uses the latest computer technology to produce a visually stunning **3D space adventure**.