

## Abstract

In my thesis I focus on Benjamin's notion of aura which can be found in *The Work of Art in the Age of its Technological Reproducibility* and *A short History of Photography*. I read the notion of aura as uniqueness of (not only) work of art, its spatiotemporal continuity.

In the second chapter Adorno's critique of Benjamin's position from *The Work of Art in the Age of its Technological Reproducibility* is introduced. Adorno states that Benjamin connects aura with autonomy and autonomy with contra-revolutionarity. Adorno's main project consists in the apology of autonomy of the artwork through showing its dialectic – artwork becomes social by its extirpation from society.

In the last chapter I return to *The Work of Art in the Age of its Technological Reproducibility* and, with support in other works of Benjamin, show, why his proclamation of the politicization of art cannot be read as an appeal to the heteronomy of art and the condemnation of its autonomy. In the light of this is shown why Adorno's critique misses its target.

My conclusion is, that if there is something what Benjamin sees as contra-revolutionary, it is not the autonomy, but the aura itself. However, it has to be taken with a grain of salt, because Benjamin does not refuse traditional media. He rather criticize the way how the society relates to it.