

perception that Benjamin discovered using his theoretical intuition.³ The central aspect of this transformed perception of reality is the distracted observing as opposed to concentrated perception.

The distracted person, too, can form habits. More, the ability to master certain tasks in a state of distraction proves that their solution has become a matter of habit. Distraction as provided by art presents a covert control of the extent to which new tasks have become soluble by apperception. Since, moreover, individuals are tempted to avoid such tasks, art will tackle the most difficult and most important ones where it is able to mobilize the masses. Today it does so in the film (Benjamin, 1969: p. 240).

What could be clearly elaborated from Benjamin's "perception of perception" is a fundamentally rearranged constitutive position of any artistic *praxis* and the big impact of this *praxis* on the *praxis* of the social reproduction. Undoubtedly, from Benjamin's time these rearrangements only intensified. The age of the increasing role of technology brought about very complex changes of the functioning of minds on a massive scale. Simultaneously entering the mass perception, new forms of aesthetic *praxis* overturned the whole functioning of the arts in the social imaginary. Of course, it is possible to elaborate extensively on the structure of these interdependent practices, and on their complex transformations especially through the period of the second half of the 20th Century. Such elaborations exist in various fields, such as film and media studies, cultural studies and so on. However, I only want to make the point that Benjamin himself marked a moment, in which the big cumulative restructuring of society and the changes in people's minds became apparent, and he could more or less guess about the "prognostic value" of his discovery:

Mechanical reproduction of art changes the reaction of the masses toward art. The reactionary attitude towards a Picasso painting changes into the progressive reaction towards a Chaplin movie. The progressive reaction is characterized by the direct, intimate fusion

3 One of the simple, but very telling examples is the adaptation of the human eye, which happened when the speed of film running in front of the projecting light was accelerated from 16 to 24 frames per second due to certain technical reasons, when sound was introduced in the cinema. Spectators, who got used to 24 frames per second, could not follow 16 frames per second because their eyes could see the dark transitions between frames.