

the society of the spectacle

The Society of the Spectacle: Understanding Modern Media and Culture

the society of the spectacle is a phrase that might sound mysterious or even theatrical at first glance, but it actually refers to an important critique of modern society, media, and culture. Coined by the French philosopher Guy Debord in his 1967 book titled **The Society of the Spectacle**, the concept explores how our social reality has increasingly become dominated by images, representations, and superficial appearances rather than genuine human interactions or authentic experiences. In today's digital age, where social media, advertising, and mass media shape our perceptions, understanding the society of the spectacle is more relevant than ever.

What Is the Society of the Spectacle?

At its core, the society of the spectacle describes a social condition in which real life is replaced by a mediated experience – a relentless stream of images and signs that create a distorted version of reality. Debord argued that in capitalist societies, social relationships are increasingly mediated by images, turning life itself into a spectacle. Instead of directly experiencing events, people observe representations of those events, which are carefully curated and manipulated.

This spectacle isn't just about entertainment or media; it's about how power structures maintain control by shaping desires and perceptions. The spectacle presents a world where appearances matter more than substance, and where individuals become passive spectators rather than active participants in society.

The Role of Media and Advertising

Media and advertising are central to the society of the spectacle. They produce and circulate images that sell lifestyles, products, and ideologies. Think about how commercials create idealized versions of happiness or success, or how social media platforms encourage users to present a polished, curated version of their lives. These images create expectations and norms that people strive to meet, often at the cost of authentic experiences.

Advertising not only promotes consumer goods but also perpetuates the spectacle by turning social life into a commodity. Every event, celebration, or personal moment risks becoming a marketing opportunity or a staged performance for public consumption.

How the Society of the Spectacle Shapes Our Daily Lives

Understanding the society of the spectacle helps explain many aspects of contemporary culture, especially how we interact with technology, media, and even with each other.

Social Media as a Spectacle

Social media platforms like Instagram, Facebook, and TikTok epitomize the society of the spectacle. These platforms encourage users to share snapshots of their lives, often emphasizing aesthetics, success, and popularity. The result is a continuous stream of images that blur the line between genuine experience and performance.

Many people find themselves curating their online personas, seeking validation through likes and comments. This can lead to feelings of alienation or inadequacy, as the spectacle creates unrealistic standards and pressures to conform. Instead of fostering real connections, social media often encourages passive consumption of images, reinforcing the idea of spectatorship that Debord warned about.

News and Information in the Age of Spectacle

Even news media can be understood through the lens of the society of the spectacle. Sensationalism, clickbait headlines, and 24-hour news cycles prioritize emotional impact and visual appeal over nuanced analysis. This turns important social and political issues into performances designed to capture attention rather than foster genuine understanding.

The spectacle here distracts from underlying realities. Instead of empowering citizens to engage critically with the world, it often reduces complex events to soundbites and images, encouraging superficial engagement.

Critiques and Implications of the Society of the Spectacle

Guy Debord's theory offers a powerful critique of consumer culture and media saturation, but it also invites us to reflect on our own roles within the spectacle.

Alienation and Passivity

One of the key insights of the society of the spectacle is that it leads to alienation—people become disconnected from authentic experiences and each other. When life is mediated by images and performances, individuals risk becoming passive observers instead of active creators of their own realities.

This passivity can extend into political and social life, where citizens become spectators of events rather than participants in change. The spectacle can thus serve as a tool to maintain the status quo by diverting attention from systemic issues.

Resistance and Awareness

While the society of the spectacle paints a somewhat bleak picture, it also encourages critical awareness. Recognizing the spectacle allows individuals to question the images and narratives presented to them, seeking authenticity beyond surface appearances.

Artists, activists, and thinkers have used Debord's ideas to challenge consumer culture and media manipulation. Practices like *détournement*—subverting or re-contextualizing dominant images—offer ways to resist the spectacle and reclaim agency.

Applying the Concept Today: Tips for Navigating the Spectacle

Living in a world dominated by the society of the spectacle can feel overwhelming, but there are practical ways to engage more mindfully with media and culture.

- **Be Critical of Media Consumption:** Don't take images or headlines at face value. Question the motives behind them and seek out diverse perspectives.
- **Limit Passive Scrolling:** Set boundaries around social media use to avoid falling into the trap of endless, superficial consumption.
- **Prioritize Genuine Experiences:** Focus on real-life interactions and activities that foster connection and presence.
- **Create Rather Than Consume:** Engage in creative pursuits or community actions that allow you to actively shape your environment.

- **Support Alternative Media:** Explore independent news sources, art, and cultural expressions that challenge mainstream narratives.

These strategies can help individuals reclaim a sense of authenticity in a world often dominated by spectacle and surface-level engagement.

The Society of the Spectacle and Contemporary Culture

In many ways, the society of the spectacle has only intensified since Debord's time. The rise of smartphones, streaming services, influencer culture, and virtual reality technologies has expanded the realm of images and representations shaping our daily lives. The spectacle now operates at unprecedented speed and scale, making its influence even more pervasive.

However, this also opens up new possibilities for storytelling, connection, and resistance. Understanding the society of the spectacle equips us with the tools to discern when we are being manipulated by media and when we can reclaim our agency as creators and active participants in culture.

By examining how spectacle functions, we gain insight into the social, political, and economic forces that shape our world and our identities. This awareness is the first step toward fostering a culture that values authenticity, critical thinking, and genuine human connection beyond the dazzling surface of images.

Frequently Asked Questions

What is 'The Society of the Spectacle' about?

'The Society of the Spectacle' is a 1967 book and critical theory work by Guy Debord that analyzes how modern society is dominated by images and representations, leading to a social reality mediated by spectacle rather than direct experience.

Who wrote 'The Society of the Spectacle'?

Guy Debord, a French Marxist theorist and member of the Situationist International, wrote 'The Society of the Spectacle.'

What does Guy Debord mean by 'spectacle' in his

book?

In 'The Society of the Spectacle,' Debord uses 'spectacle' to describe the mass media and consumer culture-driven social relations, where authentic experiences are replaced by representations and images.

How is 'The Society of the Spectacle' relevant today?

'The Society of the Spectacle' remains relevant as social media, advertising, and digital culture continue to shape perceptions, creating mediated realities that influence social interactions and political engagement.

What are the main critiques presented in 'The Society of the Spectacle'?

Debord critiques capitalist societies for commodifying life and turning social relations into mere images, resulting in alienation and passive consumption rather than active participation.

How does 'The Society of the Spectacle' relate to modern social media?

Social media platforms amplify the spectacle by promoting curated images and personas, often prioritizing appearance over substance, which aligns with Debord's critique of mediated social reality.

Can 'The Society of the Spectacle' be applied to political propaganda?

Yes, Debord's concept helps explain how political propaganda uses spectacle to manipulate public opinion by presenting simplified, emotionally charged images that replace critical thinking.

What is the impact of the spectacle on individual autonomy according to Debord?

Debord argues that the spectacle diminishes individual autonomy by encouraging passive consumption of images and narratives, leading people to accept dominant ideologies without question.

How does 'The Society of the Spectacle' connect to Marxist theory?

Debord integrates Marxist ideas by showing how the spectacle is a tool of capitalist domination, perpetuating commodity fetishism and alienation in contemporary societies.

Has 'The Society of the Spectacle' influenced contemporary culture or theory?

Yes, it has influenced cultural studies, media theory, critical theory, and artists who critique consumerism and the mediated nature of social life.

Additional Resources

The Society of the Spectacle: Unpacking Guy Debord's Vision of Modern Media and Culture

the society of the spectacle is a critical concept coined by the French Marxist theorist Guy Debord in his 1967 book of the same name. It offers a profound critique of contemporary society, highlighting how social life has been replaced by representations and images, leading to a pervasive sense of alienation. The term "spectacle" encapsulates the dominance of media, consumer culture, and the commodification of everyday life, where authentic social relations are supplanted by mediated experiences. This article delves into the core ideas behind the society of the spectacle, its relevance in today's digital age, and its implications for culture, politics, and individual agency.

Understanding the Society of the Spectacle

At its essence, the society of the spectacle describes a social order where appearances and images dominate reality. Debord argued that in capitalist societies, the spectacle serves as a tool of social control, diverting attention from genuine human interactions and critical thinking towards passive consumption of images and narratives. This spectacle is not merely an accumulation of images but a social relationship mediated by images.

The spectacle manifests through mass media, advertising, entertainment, and increasingly, digital platforms. It transforms people into spectators rather than active participants, fostering a culture of consumption and superficial engagement. Debord's analysis reveals how capitalist production extends beyond material goods to the production of images and representations that shape perceptions and desires.

The Origins and Historical Context

Debord wrote *The Society of the Spectacle* during a period marked by rapid industrialization, the expansion of mass media, and the rise of consumer culture in post-war Western societies. The 1960s saw television becoming a dominant medium, shaping public opinion and lifestyles. Debord's work was deeply influenced by Marxist theory, particularly the concept of commodity

fetishism, where social relationships are obscured by the value assigned to commodities.

In this framework, the spectacle is an extension of capitalist commodification, where social life itself becomes a commodity. Instead of direct experiences, people encounter representations curated by economic and political interests. This creates a passive citizenry, distracted from structural inequalities and potential avenues for resistance.

The Society of the Spectacle in the Digital Era

The advent of the internet, social media, and smartphones has amplified the dynamics Debord described, making the society of the spectacle more pervasive and complex. Platforms like Instagram, Facebook, and TikTok thrive on image-sharing and curated identities, further blurring the line between reality and representation.

Social media users are both producers and consumers of spectacle, participating in a cycle of image creation and consumption that feeds into the broader spectacle economy. The proliferation of "influencer culture" epitomizes this phenomenon, where personal branding and mediated personas become commodities themselves.

The Role of Algorithms and Data

Modern spectacles are powered not only by images but also by complex algorithms that tailor content to individual preferences. These algorithms reinforce echo chambers and filter bubbles, shaping perceptions and limiting exposure to diverse viewpoints. This technological mediation intensifies the spectacle's influence, making it harder for individuals to discern reality from constructed narratives.

The commodification of attention in digital spaces means that content is designed to maximize engagement, often at the expense of meaningful discourse. This dynamic raises questions about autonomy and the capacity for critical reflection in an environment saturated with spectacle.

Implications for Culture and Politics

The society of the spectacle has profound implications for how culture and politics operate. Cultural production increasingly prioritizes spectacle and sensationalism over substantive content, encouraging passive consumption rather than active participation.

Politically, the spectacle can serve as a distraction from pressing social

issues, with media focusing on spectacle-driven events, scandals, or personalities instead of systemic analysis. Political messaging often relies on image management and spectacle to influence public opinion, reducing complex debates to simplified narratives and emotional appeals.

Key Features of the Society of the Spectacle

- **Image Dominance:** Reality is mediated through images and representations, shaping perceptions and social relations.
- **Passive Consumption:** Individuals become spectators, engaging with society through mediated experiences rather than direct interaction.
- **Commodity Fetishism:** Social relations are obscured by the consumption of commodities and their images.
- **Alienation:** The spectacle fosters a sense of separation between individuals and authentic social life.
- **Social Control:** The spectacle functions as a means to maintain existing power structures by diverting critical awareness.

Pros and Cons of the Spectacle in Contemporary Society

While the society of the spectacle carries largely critical connotations, it is important to acknowledge its complex role in modern life.

1. Pros:

- Facilitates widespread communication and dissemination of information.
- Enables cultural exchange and global connectivity through digital platforms.
- Offers diverse entertainment and artistic expressions accessible to mass audiences.

2. Cons:

- Encourages passive consumption, reducing critical engagement with social realities.
- Promotes superficiality and commodification of identity and relationships.
- Contributes to misinformation and manipulation through curated narratives.

Relevance of the Society of the Spectacle Today

More than five decades after its publication, Debord's concept remains relevant in analyzing the media-saturated world. The rise of "fake news," deepfakes, and the relentless flow of information highlights how spectacle can distort truth and influence society.

Understanding the society of the spectacle provides critical tools for media literacy, encouraging individuals to question the images and narratives presented to them. It also offers a lens to examine the intersections of technology, capitalism, and culture, emphasizing the need for active participation beyond passive observation.

In an era dominated by screens and digital interfaces, the challenge lies in reclaiming authentic social experiences and fostering critical awareness amidst the spectacle's overwhelming presence. The society of the spectacle continues to serve as a vital framework to interrogate the forces shaping modern consciousness and social relations.

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the society of the spectacle: The Society of the Spectacle Guy Debord, 2021-04-10 In *The Society of the Spectacle*, Guy Debord offers a seminal critique of contemporary society, where social relations are dominated by images and commodification. Debord's literary style is concise and polemical, employing a montage of aphoristic insights that reflect the fragmented nature of modern existence. Rooted in Marxist theory and the Situationist International movement, the work critiques the spectacle as a social relationship mediated by images that alienate individuals from authentic experiences, underscoring the pervasive effects of capitalism on human perception and interaction. Debord, a philosopher, filmmaker, and co-founder of the Situationist International, was deeply influenced by his early experiences in post-war Paris, a city marked by political turmoil and cultural upheaval. His commitment to revolutionary thought and critique of consumer culture emerged from this context, leading him to articulate the concept of the spectacle as both a diagnosis of contemporary society and a call to critical consciousness. His background in avant-garde art and activism shaped the bold and innovative ethos found in his writings. This book is essential for readers seeking to understand the interplay between media, society, and politics in the modern world. Debord's incisive critique remains highly relevant in today's context of pervasive media saturation. *The Society of the Spectacle* is a thought-provoking work that challenges readers to transcend the superficiality of contemporary existence and explore deeper social truths. In this enriched edition, we have carefully created added value for your reading experience: - A succinct Introduction situates the work's timeless appeal and themes. - The Synopsis outlines the central plot, highlighting key developments without spoiling critical twists. - A detailed Historical Context immerses you in the era's events and influences that shaped the writing. - An Author Biography reveals milestones in the author's life, illuminating the personal insights behind the text. - A thorough Analysis dissects symbols, motifs, and character arcs to unearth underlying meanings. - Reflection questions prompt you to engage personally with the work's messages, connecting them to modern life. - Hand-picked Memorable Quotes shine a spotlight on moments of literary brilliance. - Interactive footnotes clarify unusual references, historical allusions, and archaic phrases for an effortless, more informed read.

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Debords' book is more relevant in the era of social media, the attention economy, and the emergence of Surveillance Capitalism than ever before.

the society of the spectacle: Comments on the Society of the Spectacle Guy Debord, 1998
First published in 1967, Guy Debord's stinging revolutionary critique of contemporary society, *The Society of the Spectacle*, has since acquired a cult status. Credited by many as being the inspiration for the ideas generated by the events of May 1968 in France, Debord's pitiless attack on commodity fetishism and its incrustation in the practices of everyday life continues to burn brightly in today's age of satellite television and the soundbite. In *Comments on the Society of the Spectacle* published twenty years later, Debord returned to the themes of his previous analysis and demonstrated how they were all the more relevant in a period when the 'integrated spectacle' was dominant. Resolutely refusing to be reconciled to the system, Debord trenchantly slices through the doxa and mystification offered up by journalists and pundits to show how aspects of reality as diverse as terrorism and the environment, the Mafia and the media, were caught in the logic of the spectacular society. Pointing the finger clearly at those who benefit from the logic of domination, Debord's *Comments* convey the revolutionary impulse at the heart of situationism.

the society of the spectacle: Society of the Spectacle Guy Debord, 1987

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the society of the spectacle: Media Spectacle in the 21st Century: From the Stolen Election of 2000 to the Trump MAGA Horror Show Douglas Kellner, 2025-04-30 This book offers an original analysis of the primacy of media spectacle in the politics, social history, and major events of the 21st century which highlights the importance of critical analysis and interpretation of broadcasting, the Internet, and social meaning in understanding the key historical events and the multiple factors that produce them during the contemporary era. The text explores how broadcasting and digital media constitute the major media spectacles of our time and how they in turn present the key issues, challenges, conflicts, and problems of the present era. Thus understanding broadcasting and digital media help us to understand our contemporary society, politics, and culture and to play a more active role in understanding and participating in our contemporary media societies and environments. Kellner argues throughout for the need for critical media and digital literacies to empower students and citizens to become active participants in our media society and technoculture and to understand the key events and challenges of contemporary life. Douglas Kellner has been researching, writing about, and lecturing upon the major topics and studies in this book for the last several decades and this book brings together key aspects of his work on theorizing, analyzing, and evaluating the role of effects of major media spectacles of the 21st century.

the society of the spectacle: Governing the Society of Competition Martin Hardie, 2020-10-29 This book considers the manner in which the making and implementation of law and governance is changing in the global context. It explores this through a study of the deployment of the global anti-doping apparatus including the World Anti-Doping Code and its institutions with specific reference to professional cycling, a sport that has been at the forefront of some of the most famous

doping cases and controversies in recent years. Critically, it argues that the changes to law and governance are not restricted to sport and anti-doping, but are actually inherent in broader processes associated with neoliberalism and social and behavioural surveillance and affect all aspects of society and its political institutions. The author engages with concepts and arguments in contemporary social theory, including: Dardot and Laval on neoliberalism; Agamben on sovereignty; Hardt and Negri on globalisation; and others including Foucault, Deleuze and Guattari, and Louis Dumont. The work seeks to answer a question posed by both Foucault and Agamben; that is, given the growing primacy of the arts of government, what is the juridical form and theory of sovereignty that is able to sustain and found this primacy? It is argued that this question can be understood by reference to the shift from a social or public contract that was understood to be the foundation of society, to a society that is constituted by consent, private agreement and contract. In addition, the book examines the juridical concepts of the rule of law and sovereignty. Commencing with the Festina scandal of 1998, the Spanish case of Operación Puerto and concluding with the fall from grace of the American cyclist Lance Armstrong in 2012, the principal processes examined include: - The increasing crossing of the borders between different legal regimes (whether supranational or simply particularised) and with it the erosion of what we knew as state sovereignty and constitutionalism; - The increasing use of judgment achieved through the media and how this arrives at new configurations of moral panic and scapegoating; - The creation of a need for rapid outcomes at the expense of the modernist value or version of the rule of law; - The increasing use of new and alternative methods of guilt, proof and ultra-legal detection.

the society of the spectacle: *The Society of the Selfie* Jeremiah Morelock, Felipe Ziotti Narita, 2021-12-14 This book explores how the Internet is connected to the global crisis of liberal democracy. Today, self-promotion is at the heart of many human relationships. The selfie is not just a social media gesture people love to hate. It is also a symbol of social reality in the age of the Internet. Through social media people have new ways of rating and judging themselves and one another, via metrics such as likes, shares, followers and friends. There are new thirsts for authenticity, outlets for verbal aggression, and social problems. Social media culture and neoliberalism dovetail and amplify one another, feeding social estrangement. With neoliberalism, psychosocial wounds are agitated and authoritarianism is provoked. Yet this new sociality also inspires resistance and political mobilisation. Illustrating ideas and trends with examples from news and popular culture, the book outlines and applies theories from Debord, Foucault, Fromm, Goffman, and Giddens, among others. Topics covered include the global history of communication technologies, personal branding, echo chamber effects, alienation and fear of abnormality. Information technologies provide channels for public engagement where extreme ideas reach farther and faster than ever before, and political differences are widened and inflamed. They also provide new opportunities for protest and resistance.

the society of the spectacle: *Alienation and the Carnivalization of Society* Jerome Braun, Lauren Langman, 2012-04-23 This book examines alienation from both a sociological and psychoanalytic perspective, revisiting classic treatments of the topic (Marx, Simmel, Weber) and exploring its relevance to understanding post-modern consumer society. It examines the escapist potentials for good and for ill in modern society - those fostered by commercial interests, and those maintained by individuals and groups as their form of resisting alienation.

the society of the spectacle: *Architecture and the Image at the Turn of the 21st Century* Sanja Rodeš, 2024-06-28 This book examines architecture, image, and media relationships as productive for architecture and architectural discourses. By arguing that the relationships between architecture and media cannot be dismissed via linear criticism of architecture and media or image, these relations are instead seen as a part of a sphere (a mediasphere) of complex relationships. In lieu of anything like a consensus on the contemporary condition of architecture (referring to the late twentieth and the twenty-first centuries), the starting point of this book is that the relationships between architecture, media, and images continue to multiply, owing to continuous technological advancements. Contemporary architecture considered in this book is related to the selected

circumstances of high visibility, where architectural images are propelled into visibility and conflated with non-architectural images. This takes architecture outside of architectural-only discourse and into the public realm. By granting higher visibility to both the architectural images and architecture in the public realm, architecture can also be influenced by the various perceptions of the general public and can enter public consciousness via non-architectural media. With increased visibility, architecture's far-reaching presence calls for more structured analysis of its nature and potential. As the analysed architecture in this book is associated with the discourses outside of architecture (some of which relate to terrorism, natural disaster, and branding and consumption), the limits of contemporary architectural discipline are questioned and extended. This book is written for academics and students in architectural history, theory, and criticism, particularly those interested in visual and media studies.

the society of the spectacle: No Joke M. Keith Booker, 2023-05-18 *No Joke* is a detailed examination of Todd Phillips's *Joker*, one of the biggest global box-office hits of 2019. While his success was no doubt partly because of the association of its title character with the Batman superhero franchise, *Joker* is anything but a flashy superhero romp. It does explore the pathologies of its central character and suggest ways in which his life experiences might have driven him to become a supervillain, the arch-enemy of Batman. At the same time, the film leaves open the possibility that its "Joker" is not, in fact, the same as the one conventionally associated with Batman. In fact, the film leaves open many interpretive possibilities, in keeping with the complex work of postmodern art that it turns out to be. *Joker* also engages in extensive dialogues with a range of works from modern American culture, especially the films of the 1970s and 1980s, the period in which the action of *Joker* is set. Moreover, *Joker* is a highly political film that comments in important ways on American political history from roughly the beginning of the presidency of Richard Nixon through the end of the Trump presidency, with a special focus on the Reagan years. It also comments in more general and fundamental ways on the very nature of American society and American capitalism. All this, and more, is covered in M. Keith Booker's analysis of one of the most talked-about films of recent years.

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recovery against the social fragmentation caused by fear and consumerism, which is essential to bringing the country back to the path of decency and justice. --Arif Dirlik, University of Oregon
Prominent social critic Henry Giroux explores how new forms of media are challenging the very nature of politics in his most poignant and striking book to date. The emergence of the spectacle of terror as a new form of politics raises important questions about how fear and anxiety can be marketed, how terrorism can be used to recruit people in support of authoritarian causes, and how the spectacle of terrorism works in an age of injustices, deep insecurities, disembodied social relations, fragmented communities, and a growing militarization of everyday life. At the same time, the new media such as the Internet, digital camcorders, and cell phones can be used to energize sites of resistance, provide alternative public spheres, pluralize political struggles, and expand rather than close down democratic relations. Giroux considers what conditions and changes are necessary to reinvigorate democracy in light of these new challenges. Radical Imagination Series

the society of the spectacle: The Utopian Globalists Jonathan Harris, 2013-02-25 THE UTOPIAN GLOBALISTS "Crossing continents, historical periods and cultural genres, Jonathan Harris skilfully traces the evolution of utopian ideals from early modernism to the spectacularised and biennialised (or banalised as some would say) contemporary art world of today." Michael Asbury, University of the Arts, London The Utopian Globalists is the second in a trilogy of books by Jonathan Harris examining the contours, forces, materials and meanings of the global art world, along with its contexts of emergence since the early twentieth century. The first of the three studies, Globalization and Contemporary Art (Wiley-Blackwell, 2011), anatomized the global art system through an extensive anthology of over 30 essays contextualized through multiple thematic introductions. The final book in the series, Contemporary Art in a Globalized World (forthcoming, Wiley-Blackwell), combines the historical and contemporary perspectives of the first and second books in an account focused on the 'mediatizations' shaping and representing contemporary art and its circuits of global production, dissemination and consumption. This innovative and revealing history examines artists whose work embodies notions of revolution and human social transformation. The clearly structured historical narrative takes the reader on a cultural odyssey that begins with Vladimir Tatlin's constructivist model for a 'Monument to the Third International' (1919), a statement of utopian globalist intent, via Picasso's 1940s commitment to Soviet communism and John and Yoko's Montreal 'Bedin', to what the author calls the 'late globalism' of the Unilever Series at London's Tate Modern. The book maps the ways artists and their work engaged with, and offered commentary on, modern spectacle in both capitalist and socialist modernism, throughout the eras of the Russian Revolution, the Cold War and the increasingly globalized world of the past 20 years. In doing so, Harris explores the idea that the utopian -globalist lineage in art remains torn between its yearning for freedom and a deepening identification with spectacle as a media commodity to be traded and consumed.

the society of the spectacle: Media and Left, 2014-09-11 The recent economic crisis, and the challenges to democracy in an increasingly globalized world, brings into sharp relief the importance of mass communication. This volume explores a range of issues, from the nature of communication, to the role of the media industry, to the way that mass communication has facilitated social movements in many parts of the world. Revisiting the works of Karl Marx and others, the essays bring a new perspective and a renewed interest in critical analyses of communication practices globally. This collection represents the cutting edge of communication research introducing a new generation of scholars to understanding changes in the way we learn about our society. Contributors are: Arthur Asa Berger, Oliver Boyd-Barrett, Savaş Çoban, John Bellamy Foster, Christian Fuchs, Douglas Kellner, Robert W. McChesney, David Miller, Marisol Sandoval, Nick Stevenson, Gerald Sussman, Mandy Tröger, and Michael Wayne.

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