



Society of the Spectacle and Other Films, Guy Debord, Rebel Press, 1992, 0946061068, 9780946061068, 136 pages. "The specialists of the cinema said that its revolutionary politics were bad; the politicians among all the left-wing illusionists said that it was bad cinema. But when one is at once a revolutionary and a filmmaker, one may easily demonstrate that their general bitterness derives from the obvious fact that the film in question is the exact critique of the society which they do not know how to combat; and a first example of the cinema which they do not know how to make." [Guy Debord, on his film 'Society Of The Spectacle'] Presented for the first time in English, this volume includes the full texts of Debord's first 5 films, with an introduction explaining, amongst other things, why Debord is determined that the films should never again be shown..

Guy Debord Revolutionary, Len Bracken, 1997, , 267 pages. A biography of the man who was the major force behind the Situationist International, wrote 'Society of the Spectacle,' considered the best expression of revolutionary thought

What is situationism? a reader, Stewart Home, 1996, , 203 pages. This anthology gathers together a broad range of critical material about the Situationist International. The texts run sequentially according to date of original publication

Spectacle , David Rockwell, Bruce Mau, Oct 15, 2006, Art, 255 pages. This volume takes the reader on a visual tour of far-flung and fleeting, beautiful and bizarre manmade events, revealing that contemporary life is increasingly influenced by

Selections from the Prison Notebooks of Antonio Gramsci , Antonio Gramsci, 2001, Communism, 846 pages. Contains many of the key elements of Gramsci's writings, including 'The Modern Prince' and 'Americanism and Fordism' and observation on the state, Italian history and the role

The Situationist International a user's guide, Simon Ford, 2005, Art, 175 pages. This book is the first single volume to present a complete guide to the most notorious and radical art movement of the twentieth century, the Situationist International (SI)

In the Shadow's Light , Yves Bonnefoy, Feb 12, 1991, Poetry, 179 pages. This bilingual edition of the contemporary master's fifth work, *Ce qui fut sans lumi, re*, will delight, engage, and stir all lovers of poetry. Included here is an extensive new

Karl Marx on Society and Social Change With Selections by Friedrich Engels, Karl Marx, 1973, Philosophy, 206 pages. This volume presents those writings of Marx that best reveal his contribution to sociology, particularly to the theory of society and social change. The editor, Neil J. Smelser

Media Spectacle , Douglas Kellner, 2003, Social Science, 192 pages. During the mid-1990s, the O.J. Simpson murder trials dominated the media in the United States and were circulated throughout the world via global communications networks. The

Theory of the dÉ©rive and other situationist writings on the city , Xavier Costa, Internationale

situationniste, Museu d'Art Contemporani (Barcelona, Spain), 1996, Art, 171 pages. This much-needed anthology, the accompanying volume to the exhibition publication Situationism, brings together key texts from this important movement in 20th century

The Weight of the World Social Suffering in Contemporary Society, Pierre Bourdieu, 1999, Social Science, 646 pages. Under the direction of Pierre Bourdieu, a team of 22 researchers spent three years studying and analyzing the new forces of social suffering that characterize contemporary

Jasmine , Bharati Mukherjee, 1999, Fiction, 241 pages. Jasmine, a young widow in India, moves to the United States to begin a new life.

Machiavelli and Us , Louis Althusser, Jan 12, 2001, Philosophy, 160 pages. 'An explosive expression of the vision of revolutionary materialism...' Antonio Negri.

On the passage of a few people through a rather brief moment in time the Situationist International, 1957-1972, Elisabeth Sussman, Institute of Contemporary Art (Boston, Mass.), Musée national d'art moderne (France), Institute of Contemporary Arts (London, England), 1989, Art, 200 pages. Essays discuss an avant-garde movement of European artists who attempted to transform everyday life through paintings, films, and manifestos.

The Revolution of Everyday Life , Raoul Vaneigem, Nov 1, 2012, Political Science, 304 pages. One of the most important exponents of Situationist ideas presents an impassioned critique of modern capitalism in this cornerstone of modern radical thought. Originally

Sociology A Global Introduction, John J. Macionis, Kenneth Plummer, 2008, Social Science, 953 pages. Sociology: A Global Introduction, with its international outlook and cultural diversity, represents a unique and complete learning resource for sociology students worldwide

La Socié@tÃ© du Spectacle (Society of the Spectacle) is a black and white 1973 film by the Situationist Guy Debord based on his 1967 book of the same name. It was Debord's first feature-length film. It uses found footage and détournement in a radical Marxist critique of mass marketing and its role in the alienation of modern society.

The 88 minute film took a year to make and incorporates an apparent jumble of footage from feature films juxtaposed with still photographs, industrial films, early 1970's glossy 'lifestyle' TV ads, and news footage of unrest in the streets.[1] The feature films include The Battleship Potemkin, October, Chapaev, The New Babylon, The Shanghai Gesture, For Whom the Bell Tolls, Rio Grande, They Died with Their Boots On, Johnny Guitar, and Mr. Arkadin, as well as other Soviet films.

Throughout the film, there are intertitles consisting of quotations from The Society of the Spectacle, along with Debord (in voice-over) reading texts from Marx, Machiavelli, the 1968 Occupation Committee of the Sorbonne, de Tocqueville, Émile Pouget, and Sergey Solovyov and others. Without citations, these quotes are hard to decipher, especially with the conflicting subtitles (which exist even in the French version): but that is part of Debord's goal to "problematize reception" (Greil and Sanborn) and force the viewer to be active. In addition, the words of some of the authors are detoured through deliberate misquoting.[2]

Footage of historical events is included, such as the murder of Lee Harvey Oswald (the assassin of U.S. President John F. Kennedy in 1963), the Spanish Civil War of 1936-1939, the 1956 Hungarian Revolution and the Paris riots in May 1968, along with clips of people such as Mao Zedong, Richard Nixon and the Spanish anarchist Durruti.

In 1984, Debord withdrew his films from circulation because of the negative press and the assassination of his friend and patron Gerard Lebovici. Since Debord's suicide in 1994, Debord's wife Alice Becker-Ho has been promoting Debord's film. A DVD box set titled Guy Debord: Oeuvres cinématographiques complètes was released in 2005 and contains Debord's seven films.

Guy Debord (1931-1994) was the most influential figure in the Situationist International, a small experimental group that played a key role in catalyzing the May 1968 revolt in France. The *Society of the Spectacle* (1973) is Debord's film adaptation of his own 1967 book. As passages from the book are read in voiceover the text is illuminated, via direct illustration or various types of ironic contrast, by clips from Russian and Hollywood features (*Potemkin*, *Ten Days That Shook the World*, *For Whom the Bell Tolls*, *Shanghai Gesture*, *Johnny Guitar*, *Mr. Arkadin*, etc.), TV commercials, publicity shots, softcore porn, street scenes, and news and documentary footage, including glimpses of Spain 1936, Hungary '56, Watts '65, France '68, and other revolts of the past. Intertitle quotes from Marx, Machiavelli, Clausewitz or Tocqueville occasionally break the flow.

Leaving aside the question of aesthetic merit (in which regard Debord's films are incidentally among the most brilliantly innovative works in the history of the cinema), *The Society of the Spectacle* is certainly the most important radical film ever made. Not just because it is based on the most important radical book of the twentieth century, but because it unfortunately has no real cinematic competition. Many films have provided a few insights into this or that aspect of modern society, but Debord's is the only one that presents a consistent critique of the whole global system. Many radical filmmakers have given lip service to Brecht's notion of encouraging spectators to think and act for themselves rather than sucking them into passive identification with hero or plot, but Debord is virtually the only one who has actually realized this goal. Aside from a few Debord-influenced works (notably Viénet's *Can Dialectics Break Bricks?* and Cronin and Seltzer's *Call It Sleep*), his films are the only ones that have made a coherent use of the situationist tactic of *détournement*: the diversion of already existing cultural elements to new subversive purposes. *Détournement* has been widely imitated, but usually without real understanding. It does not mean merely randomly juxtaposing incongruous elements, but (1) creating out of those elements a new coherent whole that (2) criticizes both the existing world and its own relation to that world. Some artists, filmmakers, and even ad designers have used superficially similar juxtapositions, but most are far from fulfilling (1), much less (2).

The *Society of the Spectacle* is neither an ivory tower philosophical discourse nor a helplessly impulsive protest; but a ruthlessly lucid examination of the most fundamental tendencies and contradictions of the society we live in. This means that it needs to be reread (and reseen) many times, but it also means that it remains as pertinent as ever while countless radical and intellectual fads have come and gone. As Debord noted in his later *Comments on the Society of the Spectacle* (1988), in the intervening decades the spectacle has become more all-pervading than ever, to the point of repressing virtually any awareness of pre-spectacle history or anti-spectacle possibilities: Spectacular domination has succeeded in raising an entire generation molded to its laws;

So many things we wanted have not been attained; or only partially and not like we thought. What communication have we desired, or experienced, or only simulated? What true project has been lost? . . . Whether dramatic or documentary, the cinema functions to present a false, isolated coherence as a substitute for a communication and an activity that are absent;

Official news is elsewhere. The society sends back to itself its own historical image as a merely superficial and static history of its rulers. . . . All existing equilibrium, however, is brought back into question each time unknown people try to live differently. But it's always far away. We learn of it through the papers and newscasts. We remain outside it, confronted with just another spectacle. We are separated from it by our own nonintervention;

The very principle of the spectacle nonintervention; is linked to the alienation of the old world. Conversely, the most pertinent revolutionary experiments in culture have sought to break the spectator's psychological identification with the hero so as to draw him into activity by provoking his capacities to revolutionize his own life;

The relation between authors and spectators is only a transposition of the fundamental relation between those who give orders and those who carry them out. . . . The spectacle-spectator

relation is in itself a staunch bearer of the capitalist order. The ambiguity of all revolutionary art lies in the fact that the revolutionary aspect of any particular spectacle is always contradicted and offset by the reactionary element present in all spectacles.

Revolution is not showing life to people, but bringing them to life. A revolutionary organization must always remember that its aim is not getting its adherents to listen to convincing talks by expert leaders, but getting them to speak for themselves, in order to achieve, or at least strive toward, an equal degree of participation. The cinematic spectacle is one of the forms of pseudo-communication (developed, in lieu of other possibilities, by the present class technology) in which this aim is radically unfeasible. . . . In appearance a film-club discussion is an attempt at dialogue, at social encounter, at a time when individuals are increasingly isolated by the urban environment. But it is in fact the negation of such dialogue since the people have not come together to decide on anything.

Détournement: the reuse of already existing artistic elements in a new ensemble. . . . The two fundamental laws of détournement are the loss of importance of each detoured autonomous element which may go so far as to completely lose its original sense; and at the same time the organization of another meaningful ensemble that confers on each element its new scope and effect. Détournement has a peculiar power which obviously stems from the double meaning, from the enrichment of most of the terms by the coexistence within them of their old and new senses. It's practical because it's so easy to use and because of its inexhaustible potential for reuse.

"The specialists of the cinema said that its revolutionary politics were bad; the politicians among all the left-wing illusionists said that it was bad cinema. But when one is at once a revolutionary and a filmmaker, one may easily demonstrate that their general bitterness derives from the obvious fact that the film in question is the exact critique of the society which they do not know how to combat; and a first example of the cinema which they do not know how to make." [Guy Debord, on his film 'Society Of The Spectacle'] Presented for the first time in English, this volume includes the full texts of Debord's first 5 films, with an introduction explaining, amongst other things, why Debord is determined that the films should never again be shown.

For the first time, Guy Debord's pivotal work *Society of the Spectacle* appears in a definitive and authoritative English translation. Originally published in France in 1967, *Society of the Spectacle* offered a set of radically new propositions about the nature of contemporary capitalism and modern culture. At the same time it was one of the most influential theoretical works for a wide range of political and revolutionary practice in the 1960s. Today, Debord's work continues to be in the forefront of debates about the fate of consumer society and the operation of modern social power. In a sweeping revision of Marxist categories, the notion of the spectacle takes the problem of the commodity from the sphere of economics to a point at which the commodity as an image dominates not only economic exchange but the primary communicative and symbolic activity of all modern societies. Guy Debord was one of the most important participants in the activities associated with the Situationist International in the 1960s. Also an artist and filmmaker, he is the author of *Memoires and Commentaires sur la société du spectacle*. A Swerve Edition, distributed for Zone Books.

"In all that has happened in the last twenty years, the most important change lies in the very continuity of the spectacle. Quite simply, the spectacle's domination has succeeded in raising a whole generation moulded to its laws. The extraordinary new conditions in which this entire generation has lived constitute a comprehensive summary of all that, henceforth, the spectacle will forbid; and also all that it will permit." Guy Debord (1988) --This text refers to an alternate Paperback edition.

Writer, filmmaker, and cultural revolutionary, Guy Debord (1931--1994) was a founding member of the Lettrist International and Situationist International groups. His films and books, including *Society of the Spectacle* (1967), were major catalysts for philosophical and political changes in the twentieth century, and helped trigger the May 1968 rebellion in France. --This text refers to an alternate Paperback edition.

This book - in conjunction with some secondary literature and other NOT RANDOM situ texts - is one of the few which can come to revolutionise your perception ALL THE WAY DOWN. Of course : it is obscure and relies on a familiarity with alot of marxist terminology - but it bares, and demands, repeated readings which demonstrates how these concepts have alot of life in them! If I was to formulate its thesis then today it would be : you are always watching others do things instead of doing something which would exceed the gaze of another watching you. This is the road towards de-reification et al...

Unlike the above with the exception of Marcuse, who is a kindred spirit, the effort is worth it. More kernels of knowledge tumble out of De Bord than Nietzsche. The difference is, Nietzsche is a wade through a swamp of reaction to find the uncut diamonds. These need to be prised away from his misanthropy. De Bord is a streamlined philosopher in comparison.

Instead in the UK the grinding treadmill consumed young bodies and spat out dull grey lives. The lesson of tedium encased in this book, the Dionysian life, is not a template for a slow form of suicide. It is about undertaking a personal revolution in spirit, form, belief and understanding to create a society/soviet of young gods. It is the opposite of the open plan office, the chicken factory, the Vauxhall Vectra/Ford Mondeo, Neighbours, x factor, big brother, holby city, saatchi annoited piece of art nonsense, turner prize, grammy award, oscar nominated, critic directed , designer label alienated piece of trash.

(1) His warning (in 1968) that the rise of the service sector in the West and the shift of manufacturing to the East did not signal the emergence of a classless society, but rather the penetration of 'factory-like' working conditions into the new 'white collar' jobs being created and, ultimately, the intensification, rather than the resolution, of class antagonisms and exploitation. The global financial crisis (and specifically the implications of the various 'austerity measures' for 'ordinary' working people), along with the 'Occupy' protests ('the 99%' versus 'the 1%' etc) would seem to bear this argument out.

(2) The idea of the spectacle as 'a social relation between people that is mediated by images' has never been more relevant than in the age of Facebook, iPads and 24-hour rolling news - from 9/11 to the 'Arab Spring', the twenty-first century has proven that the society of the spectacle is still very much alive today.

...bringing clarity to how we are manipulated by the whole of the mass media, describing in unique precision how the spectacle (pure capitalism within globalisation) is bulldozing it's way through our lives within the veil of false democracy and who has created the distorted illusion of the reality we live in today.

If you are unaware of the way the political powers in place have manipulated, with skillful psychological prowess, the human collective conscious mind before reading this book, and are receptive to truth and read with an unbiased view point, this book will shock and lift a veil from your eyes you never knew was there. You will never see the world as you did before again after immersing yourself in the fantastic world of Guy Debord.

This book should be raised high at every anti government rally until we are free from the spectacle that controls the collective conscious, but be cautious when you follow this white rabbit and be prepared for an epic journey, you will emerge from this book a different person with a clearer vision and hopefully a mind that has changed for the better.

Guy Ernest Debord was a French Marxist theorist, writer, filmmaker, hypergraphist and founding member of the groups Lettrist International and Situationist International. In broad terms, Debord's theories attempted to account for the spiritually debilitating modernization of the private and public spheres of everyday life by economic forces during the post-WWII modernization of Europe. Alienation,...more Guy Ernest Debord was a French Marxist theorist, writer, filmmaker, hypergraphist and founding member of the groups Lettrist International and Situationist

International. In broad terms, Debord's theories attempted to account for the spiritually debilitating modernization of the private and public spheres of everyday life by economic forces during the post-WWII modernization of Europe. Alienation, Debord postulated, could be accounted for by the invasive forces of the 'spectacle' - "a social relation between people that is mediated by images." Central to this school of thought was the claim that alienation is more than an emotive description or an aspect of individual psychology; rather, it is a consequence of the mercantile form of social organization which has reached its climax in capitalism. Debord committed suicide, shooting himself in the heart at his property on November 30, 1994.(less)

I think this was the worst movie I have ever seen, though I had a pretty low opinion of Last Year at Marienbad. It was so bad, I started to laugh. It consists of black and white footage of crowds, bullying soldiers and masses of people, punctuated everyone once in a while by topless women writhing and pawing at their bodies, and one scene of a young male pop singer silently writhing on the ground as if having an epileptic fit. The sound track is in French. I think the script was possibly composed by computer stringing together random abstract nouns. The effect is hypnotic and meaningless, though oddly depressing.

There is only the most tenuous thematic relationship between the narration and the video. I kept thinking the movie was over, and it would pick up again like some nightmare I could not wake from. It was amateurish and incredibly self indulgent and self important. The film could have been easily condensed to 60 seconds to put across its message, that civilisation imposes conformity and an empty pursuit of commodities.

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