

The spectacle is capital to such a degree of accumulation that it becomes an image.

from: Society of the Spectacle, Guy Debord 1973

In societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation.

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The spectacle is not a collection of images, but a social relation among people, mediated by images.

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Separation is itself part of the unity of the world, of the global social praxis split up into reality and image.

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In a world which really is topsy-turvy, the true is a moment of the false.

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The basically tautological character of the spectacle flows from the simple fact that its means are simultaneously its ends. It is the sun which never sets over the empire of modern passivity. It covers the entire surface of the world and bathes endlessly in its own glory.

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The first phase of the domination of the economy over social life brought into the definition of all human realization the obvious degradation of being into having.

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The spectacle aims at nothing other than itself.

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Wherever there is independent representation, the spectacle reconstitutes itself.

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To the extent that necessity is socially dreamed, the dream becomes necessary. The spectacle is the nightmare of imprisoned modern society which ultimately expresses nothing more than its desire to sleep. The spectacle is the guardian of sleep.

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Separation is the alpha and omega of the spectacle.

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The spectacle reunites the separate, but reunites it as separate.

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