

NIGHTLIGHTS

ADRIAN BELMES

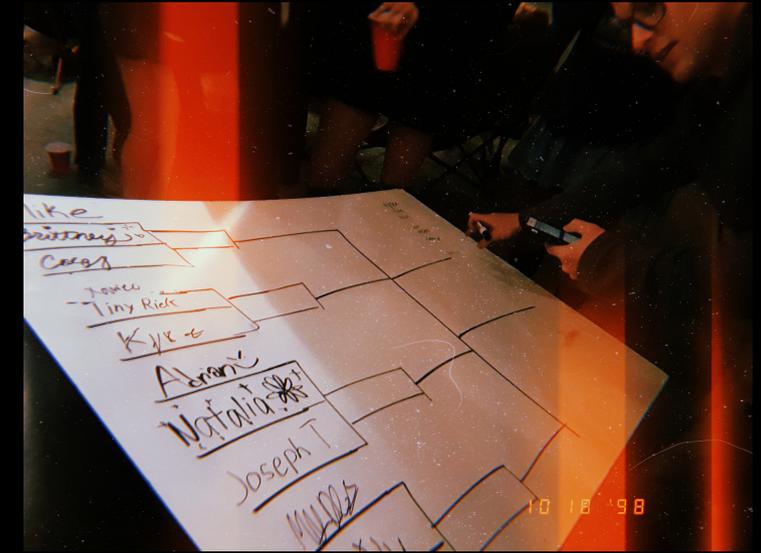
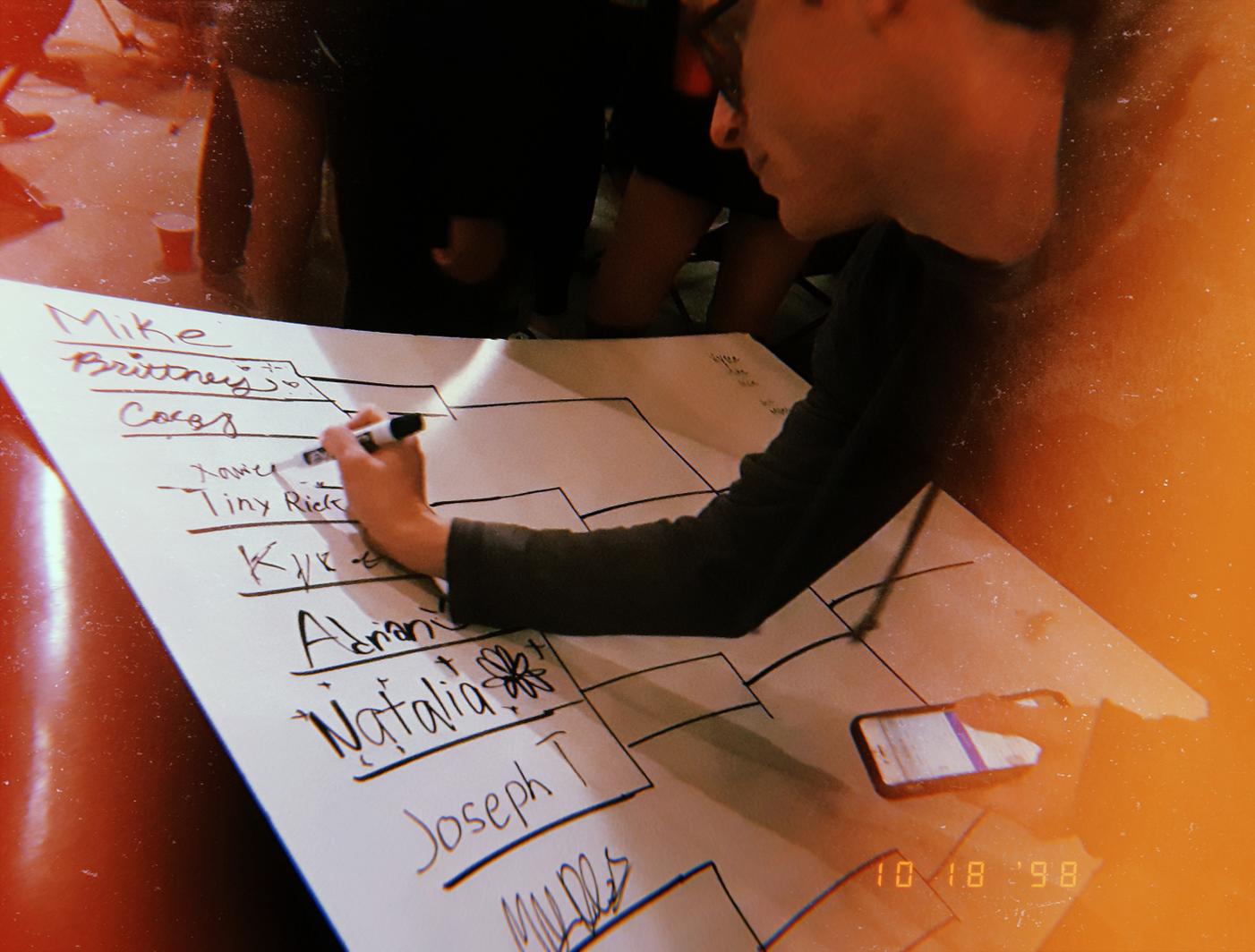
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All non-capitalist ventures, proceed with impunity and support.

Text from Guy Debord's "Society of the Spectacle", 1967.





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.

The images detached from every aspect of life fuse in a common stream in which the unity of this life can no longer be reestablished.

Reality considered partially unfolds, in its own general unity, as a pseudo-world apart, an object of mere contemplation. The specialization of images of the world is completed in the world of the autonomous image, where the liar has lied to himself.

The spectacle in general, as the concrete inversion of life, is the autonomous movement of the non-living.





The spectacle presents itself simultaneously as all of society, as part of society, and as instrument of unification.

As a part of society it is specifically the sector which concentrates all gazing and all consciousness.

Due to the very fact that this sector is separate,

it is the common ground of the deceived gaze and of false consciousness, and the unification it achieves is nothing but an official language of generalized separation.



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





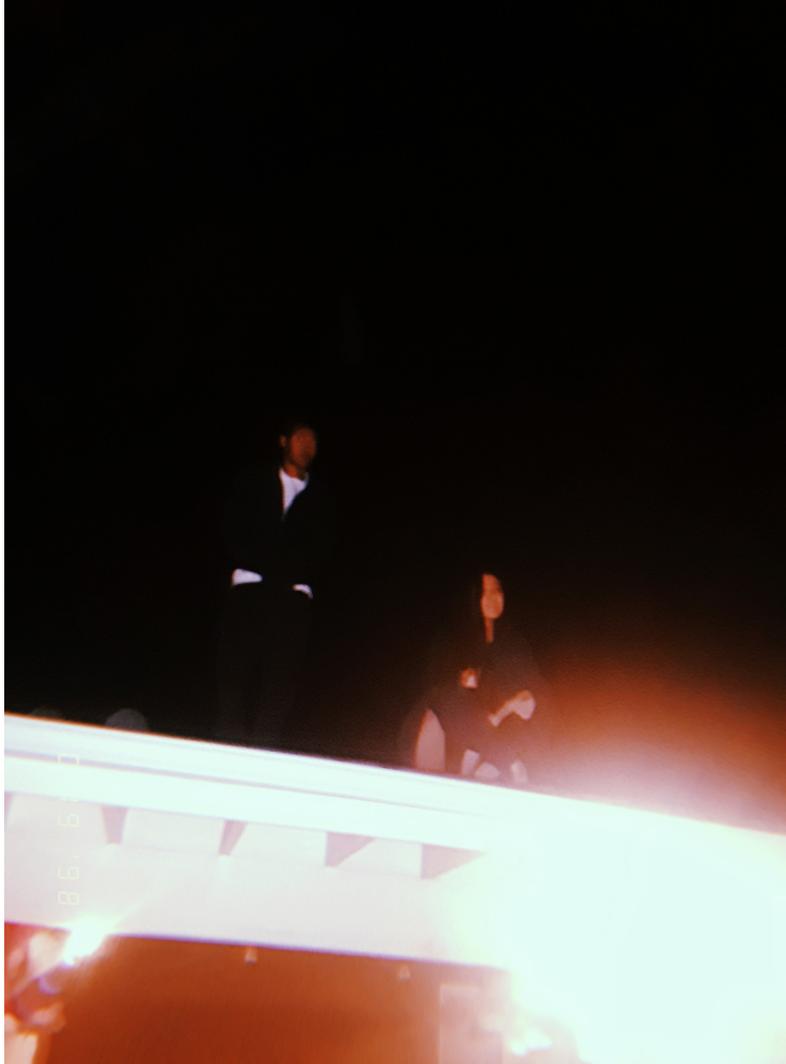
The spectacle cannot be understood as an abuse of the world of vision,
as a product of the techniques of mass dissemination of images.



The spectacle grasped in its totality is both the result and the project of the existing mode of production.

It is not a supplement to the real world, an additional decoration. It is the heart of the unrealism of the real society.





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