

Dialectic of Enlightenment- Max and Adorno

THE CULTURE INDUSTRY: ENLIGHTENMENT AS MASS DECEPTION

Films, radio and magazines make up a system which is uniform as a whole and in every part.

Movies and radio need no longer pretend to be art. The truth that they are just business is made into an ideology in order to justify the rubbish they deliberately produce. They call themselves industries.

The culture industry means:
those who serve up the data of experience.
entertainment industry
the most rigid of all styles.
is pornographic and prudish

Automobiles, bombs, and movies has made the technology of the culture industry no more than the achievement of standardization and mass production, sacrificing whatever involved a distinction between the logic of the work and that of the social system. This the result not of a law of movement in technology as such but of its function in today's economy.

Consumers appear as statistics on research organization charts, and are divided by income groups into red, green, and blue areas: the technique is that used for any type of propaganda.

Kant-What the culture manufacturers offer him. industry robs the individual of his function.

While the mechanism is to all appearances planned by those who serve up the data of experience, that is, by the culture industry.

The development of the culture industry has led to the predominance of the effect, the obvious touch, and the technical detail over the work itself- which once expressed an idea, but was liquidated together with the idea.

The whole world is made to pass through the filter of the culture industry.

for the purposes of mechanical reproduction surpasses the rigor and general currency of any "real style"

Like Avant-garde art, the entertainment industry determines its own language, down to its very syntax and vocabulary, by the use of anathema.

The style of the culture industry, which no longer has to test itself against any refractory material, is also the negation of style.

In the culture industry the notion of genuine style is seen to be the aesthetic equivalent of domination. Style considered as mere aesthetic regularity is a romantic dream of the past.

As late as Schonberg and Picasso, the great artists have retained a mistrust of style, and at crucial points have subordinated it to the logic of the matter. What Dadaists and expressionists called the untruth of style as such triumphs today in the sung jargon of a crooner, in the carefully contrived elegance of a

film star, and even in the admirable expertise of a photograph of a peasant's squalid hut. Style represents a promise in every work of art.

The system of the culture industry comes from the more liberal industrial nations, and all its characteristic media, such as movies, radio, jazz, and magazines, flourish there. Its progress, to be sure, had its origin in the general laws of capital.

The culture industry can pride itself on having energetically executed the previously clumsy transposition of art into the sphere of consumption, on making this a principle, on divesting amusement of its obstructive naivete and improving the type of commodities.

The purity of bourgeois art

Nevertheless the culture industry remains the entertainment business. Its influence over the consumers is established by entertainment