

CONTENTS

Acknowledgments xi

Preface to the Revised Edition xiii

Preface xix

- 1 Accelerationism 1
- 2 The Adorno Paradox 4
- 3 Against Method 6
- 4 Analog/Digital Splice 9
- 5 Blood, Simple 13
- 6 Boredom and Analog Nostalgia 16
- 7 The Digital Spectacular 19
- 8 Disposable Aesthetics 22
- 9 DV Humanism 25
- 10 Filmless Films 34
- 11 Frame Dragging 38

VIII CONTENTS

- 12 The Ideology of the Long Take 43
- 13 Image/Text 47
- 14 Incompleteness 50
- 15 Interfaces 52
- 16 iPod Experiment 57
- 17 Ironic Mode 59
- 18 Looking at Yourself Looking 65
- 19 The Lost Underground 70
- 20 Love in the Time of Fragments 73
- 21 Media as Its Own Theory 76
- 22 Mobile Viewing 84
- 23 Moving Space in the Frame, and a Note on Film Theory 86
- 24 Natural Time 89
- 25 Nonlinear 95
- 26 *Paranormal Activity 2* 97
- 27 Pausing 104
- 28 Punk 110
- 29 Realism 113
- 30 Real Time 117
- 31 The Real You 122
- 32 The Reality Industrial Complex 125
- 33 Reminders 128

34	Sampling	136
35	Secondary Becomes Primary	139
36	Self-Deconstructing Narratives	142
37	Shaky Camera	148
38	<i>Shoot!</i>	151
39	Simultaneous Cinema	153
40	Small Screens	166
41	Target Video	169
42	Time, Memory	172
43	Time-Shifting	175
44	Tmesis: Skimming and Skipping	180
45	Undirected Films	182
48	Viewer Participation	194
47	Virtual Humanism: Part 1	196
48	Virtual Humanism: Part 2	204
49	Visible Language, Spring 1977	213
50	Interpreting Film Images Through Randomized Constraint: The <i>Blue Velvet</i> Project	215

Filmography 223

Bibliography 227