

# 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 *Shoot!* 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 *Blue Velvet* Project 215

*Filmography* 223

*Bibliography* 227