Table of Contents

Foreword. Michael Loebenstein 9	Foreword.	Michael	Loebenstein.		9
---------------------------------	-----------	---------	--------------	--	---

- An Era of Planetary Civil War or What Is It That We Want to Conserve and Why?, Part I..... 15
- 2 The Eye of the Beholder or On the Shifting Nature of the Big Screen, Part I..... 17
- The Myth of the Big Screen or
 On the Forces Propelling Transition from Kinetoscope across
 Cinématographe to Netflix..... 19
- 4 The Shared Parentage of Global Warming and Digital Revolution *or* A Parable about Film Restoration 21
- 5 Dry Humping Against the Grain or Digital Film Restoration Manifesto: A Satire 23
- 6 Beyond Reasonable Doubt *or* On the Nature of Wear, Tear, Ought, and Can..... 25
- 7 Film as an Object in Time or Film Fermentation, Part 1..... 27
- 8 Film as an Object in Space or Film Fermentation, Part II..... 30
- 9 The Myth of Icarus in a Digital Age or Does Matter Really Matter?..... 32
- 10 Dreyer in Prizren or A Tale of Privilege, Part I...... 34
- 11 The Emergence of Gaps *or* On Human Curiosity...... 36
- 12 Can a Narrative Account Ever Be Adequate? or On the Importance of Gaps and Memories Carried in Poetry...... 37
- 13 In Praise of Forgetting orTo Know Everything Is to Know Nothing...... 39
- 14 The Nitrate Picture Show *or* On the Subversive Potential of the Obsolete 41
- Film Exhibition vs. Film Screening or
 On the Authentic Cinematographic Experience 43
- 16 Godard in Tehran *or* A Tale of Privilege, Part II...... 45

- 17 Original vs. Facsimile or Faraday-Maxwell's Mechanics of Image Transmission 47
- 18 The Subterranean Strata of the Film Economy *or* In Praise of the Celestial Cinematheque 48
- Courage under Fire or
 On the Organic and Egalitarian Nature of the Celestial Cinematheque...... 50
- 20 The Next Stage of Interpassivity *or* The Impotence of the Celestial Cinematheque 52
- 21 Please Leave Us Be: Analog Is Easy, Digital Is Hard *or* Please Omit Flowers: Digital Is Easy, Analog Is Hard......54
- 22 Sen in Kolkata *or* A Tale of Privilege, Part III...... 56
- 23 The Festival of 35mm Film or Remembering Vlado Pintar 58
- 24 The Importance of Imperfection *or* A Tale of Privilege, Part IV 61
- 25 The Importance of Imperfection, Post Scriptum *or* The Case of Želimir Žilnik...... 63
- 26 Re/Writing Film History, Part I or On the Shifting Nature of Values 65
- 27 Re/Writing Film History, Part II or On Ideology Parading as an Aesthetic Arbiter...... 67
- 28 Re/Writing Film History, Part III or
 On Subjective Experience Parading as Canon 69
- 29 The Privilege of a Film Museum, Part I or Against "Attendance! Attendance!" 70
- 30 The Privilege of a Film Museum, Part II or A Leninist Film Ratio 71
- 31 The Privilege of a Film Museum, Part III or On Preserving Global Cultural Asynchronicity...... 72
- 32 Digital Pandemics or On Preserving the Audience and the Will to Will......73
- Psychology of a Crisis or
 On Preserving the Audience and the Will to Will, Continued......75
- 34 The Church of Cinema, Part I *or* The Questions of Darkness, Distance, Silence, and Scale...... 77
- 35 The Church of Cinema, Part II or A Century of Priests 79
- 36 The Church of Cinema, Part III or Cinema as Sanctuary...... 80
- 37 Copying Is Not Looting *or* Film Museum and Decolonization, Part 1...... 82

- 38 The Fall of the Self-Evident Masterpiece or Film Museum and Decolonization, Part II...... 84
- 39 The Firewalls of a Film Museum or The Celestial Cinematheque as André Malraux's Museum without Walls...... 85
- 40 Open the Museums! or Film Museum as a Tomb of the Obsolete 87
- 41 How to Drive a Bargain with a Copyright Holder *or* Practical Advice for Young Film Programmers 88
- 42 Film Museum's Living-Dead Surplus *or* The Secret Truth of a Film Archivist...... 90
- 43 Stalinism is not Socialism *or* Capitalism is not Freedom 92
- 44 The Church of Cinema, Part IV *or* Technology as a Source of Wonder...... 94
- 45 A List with an Agenda or In Praise of Careless Curating, Part 1...... 96
- 46 Politics of Culture vs. Culture of Politics *or* In Praise of Careless Curating, Part II...... 98
- 47 Against the Balkanization of Knowledge *or* Film History in the Framework of History 99
- 48 The Costs of Saving an Ocean Wave or What Is It That We Want to Conserve and Why?, Part II 101
- 49 Learning from Foolish Things *or* On the Shifting Nature of the Big Screen, Part II 102
- 50 Farewell to Scratches *or* The Last Person on Earth to Run Film Dailies..... 104
- 51 Between Knowledge and Faith *or* Curator as Karamazov..... 106

Coda 107

Sources 108

Author 109