Table of Contents

	Foreword. Michael Loebenstein 9
1	An Era of Planetary Civil War <i>or</i> 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
3	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 I 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 or To Know Everything Is to Know Nothing 39
14	The Nitrate Picture Show or On the Subversive Potential of the Obsolete 41
15	Film Exhibition vs. Film Screening or On the Authentic Cinematographic Experience 43
16	Godard in Tehran <i>or</i> A Tale of Privilege, Part II 45

17	Griginal 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
19	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
33	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 L 82

38	The Fall of the Self-Evident Masterpiece or Film Museum and Decolonization, Part II 84
39	The Firewalls of a Film Museum <i>or</i> 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 I 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