

CONTENTS

Acknowledgments vii

1. INTRODUCTION: THE FILMIC	1
2. SERIOUS IMMOBILITIES: ANDY WARHOL, ERIK SATIE, AND THE FURNITURE FILM	31
3. STASIS IN FLUXUS: <i>DISAPPEARING MUSIC</i> <i>FOR FACE</i> AND PROTRACTED CINEMA	59
4. BOUNDLESS ONTOLOGIES: MICHAEL SNOW, WITTGENSTEIN, AND THE TEXTUAL FILM	85
5. COLORED BLINDNESS: DEREK JARMAN'S <i>BLUE</i> AND THE MONOCHROME FILM	111
6. CONCLUSION: STATIC CINEMA IN THE DIGITAL AGE	137

Appendix 1. The Cinema of Stasis 145

*Appendix 2. Films Relevant to Understanding
the Cinema of Stasis* 149

Notes 153

Index 193

