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Nota di contenuto	Intro -- Prefatory Notes -- Acknowledgments -- Contents -- About the Author -- Chapter 1: Introduction -- References -- Part I: First Wave: New York in the 1960s -- Chapter 2: Andy Warhol's Sleep: Duration as Subtraction -- Introduction -- Formal Analysis -- Issues and Interpretations -- References -- Chapter 3: Ken Jacobs' Star Spangled to Death: Duration and Social Disgust -- Introduction -- Found Films -- Sound -- Conclusion -- References -- Chapter 4: James Benning: Minimal, Ultra-Minimal, Beyond the Zero, and Multiple -- Introduction -- small roads: Minimal -- BNSF: Ultra-Minimal -- Faces: Beyond the Zero -- YouTube: Multiple -- References -- Part II: Second Wave: Europe After 1968 -- Chapter 5: Chantal Akerman 1: A Durational City Symphony -- La Chambre (1972) -- Hotel Monterey (1972) -- News from Home (1976) -- References -- Chapter 6: Durassian Duration: Love, Loss, and Longing -- Duration as Trauma and Tragedy: La Femme du Gange (Woman of the Ganges, 1974) -- Hypothetical Duration: Le Camion (1977) -- Aurélia Aurélia Aurélia: Durational Image and Dramatic Sound -- B-Roll Duration: Agatha Et Les Lectures Illimitées (Agatha and the Unlimited Readings) (1981) -- References -- Chapter 7: Claude Lanzmann: Duration and Gravitass -- References -- Chapter 8: Jean-Marie Straub and Danièle Huillet: The Deep Time of Duration -- Workers, Peasants (2000) -- Itinéraire de Jean Bricard

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-- References -- Part III: Third Wave: The Twenty-First Century and the
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