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In The Aesthetics of Disappearance, Paul Virilio traces out the relationship of biological optics to the technological "production of appearance." In the perceptual gaps demanding illusions of continuity, Virilio posits a hyper-opportunity for the production of art in speed.

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"I always write with images," Virilio has claimed, and this statement is nowhere better illustrated than with The Aesthetics of Disappearance. Moving from the movie theater to the freeway, and from Craig Breedlove's attainment of terrifying speed in a rocket-power car to the immobility of Howard Hughes in his dark room atop the Desert Inn, Virilio himself jump cuts from such disparate reference points as Fred Astaire, Franz Liszt, and Adolf Loos to Dostoyevsky, Paul Morand, and Aldous Huxley.

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If Speed and Politics established Virilio as the inaugural-and still consummate-theorist of "dromology" (the theory of speed and the society it defines), The Aesthetics of Disappearance introduced his understanding of "picnolepsy"-the epileptic state of consciousness produced by speed, or rather, the consciousness invented by the subject through its very absence: the gaps, glitches, and speed bumps lacing through and defining it.

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