

Germaine Dulac A Cinema Of Sensations Women Film History International

Jean-Pierre Jeunet Contemporary French
Cinema Expanded Cinema Red Velvet Seat Cinema
Engagé Doing Women's Film History Zoological
Surrealism French Film Theory and Criticism:
1907-1929 Germaine Dulac Germaine
Dulac Experimental Cinema Terence Davies The Avant-
garde Film Dada and Surrealist Film Materialist Film The
Emergence of Film Culture French National
Cinema Samuel Beckett and Cinema The Cinema of
Cruelty Jean Epstein To Desire Differently Reclaiming
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War Germaine Dulac Essential Cinema La Grande
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Moving Image in Britain Since 1989 Germaine
Dulac The Cubist Cinema Women's Experimental
Cinema Cinema of Interruptions French Impressionist
Cinema An Introduction to the American Underground
Film

Jean-Pierre Jeunet

Examines popular French film of the last 25 years.
Charts recent developments in all genres since the
New Wave, including the heritage film, the thriller, the
war film, 'cinema du look'. Other topics include:

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representations of sexuality; the work of women filmmakers. Includes a filmography.

Contemporary French Cinema

Expanded Cinema

Publication in e-book format that is an English translation from the original 1994 edition, now out-of-print, with a new preface by Prosper Hillairet that puts Dulac's importance and current relevance into perspective, and a foreword by Tami M. Williams.

Red Velvet Seat

A cogent and provocative argument about the art of film, *Essential Cinema* is a fiercely independent reference book of must-see movies for film lovers everywhere.

Cinema Engagé

On the American underground cinema

Doing Women's Film History

In *Cinéma Radical*, first published in French in 2008, the artist Christian Lebrat reflects on a cinema that “follows its own rules and questions the very definition of the medium.” His essays analyse the work of major film artists, including Stan Brakhage, Robert Breer, Marcel Duchamp, Germaine Dulac,

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Hollis Frampton, Ken Jacobs, Peter Kubelka, Fernand Léger, Maurice Lemaître, Man Ray, Jonas Mekas, Paul Sharits, and Michael Snow, among others.

Zoological Surrealism

This is the first book on Jean-Pierre Jeunet, the popular and critically acclaimed director of films such as *Amélie*, *Delicatessen*, *A Very Long Engagement*, *Alien Resurrection*, and *City of Lost Children*. Jeunet's work exemplifies Europe's engagement with Hollywood, while at the same time making him a figurehead of the critically overlooked, specifically French tradition of the cinema of the fantastic. Having garnered both commercial success and critical esteem in genres such as science fiction, fantasy, romantic comedy, and the war epic, Jeunet's work nevertheless engages with key aspects of French history and contemporary French culture. This study analyzes the director's major films, including those he made with Marc Caro, and his early short works. Elizabeth Ezra brings a new perspective to the study of Jeunet's work, uncovering instances of repressed historical trauma involving France's role in Algeria and the Second World War. The book includes a commentary by Jeunet himself on his career and corpus of films.

French Film Theory and Criticism: 1907-1929

Even a century after its conclusion, the devastation of the Great War still echoes in the work of artists who try to make sense of the political, moral, ideological,

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and economic changes and challenges it spawned. This volume provides the first book-length study of World War I as it is featured in French cinema, from the silent era to contemporary films. Presented in three thematic sections—Recording and Remembering the Great War, Women at the Front, and Interrogating Commemoration—the essays in this volume explore the ways in which French film contributes to the restoration and modification of memories of the war. Films such as *La Grande Illusion*, *King of Hearts*, *A Very Long Engagement*, and *Joyeux Noel* are among those discussed in the volume's examination of the various ways in which film mediates personal and collective memories of this critical historical event.

Germaine Dulac

Germaine Dulac

These two volumes examine a significant but previously neglected moment in French cultural history: the emergence of French film theory and criticism before the essays of André Bazin. Richard Abel has devised an organizational scheme of six nearly symmetrical periods that serve to "bite into" the discursive flow of early French writing on the cinema. Each of the periods is discussed in a separate and extensive historical introduction, with convincing explications of the various concepts current at the time. In each instance, Abel goes on to provide a complementary anthology of selected texts in

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translation. Amounting to a portable archive, these anthologies make available a rich selection of nearly one hundred and fifty important texts, most of them never before published in English.

Experimental Cinema

If cinema can be approached as poetry and philosophy, it is because of Jean Epstein. Cocteau, Buñuel (who was his assistant), Hitchcock, Pasolini and Godard, and theoreticians Kracauer, Deleuze and Rancière are directly influenced by Epstein's pioneering film work, writings, and concepts. This book is the first in English to examine his oeuvre comprehensively. An avant-garde artist and an anti-elitist intellectual, Epstein wanted to craft moments of pure transformative cinema. Using familiar genres – melodramas and documentaries – he hoped to heal viewers of all classes and hasten social utopia. A lover of cinema as cognitive and sensorial technology, and a poet of the screen, he pushed cinematography – as photogénie – towards the experimental sublime, through daring close-ups, rhythmic montage, slow motion, even reverse motion. Polish-born, half-Jewish, and the author of a treatise on homosexuality, Epstein has been unfairly relegated to the shadows of film history. This book restores him to the limelight of interwar world cinema, on a par with Renoir, Lang, Capra and Eisenstein.

Terence Davies

Jean Renoir's 1937 film *La Grande Illusion* is set

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during the First World War, but its themes of Franco-German conflict, divided loyalties in a time of war and the rise of anti-Semitism made it compelling and controversial viewing. Julian Jackson traces the film's historical context and its reception history.

The Avant-garde Film

Avant-garde film is almost indefinable. It is in a constant state of change and redefinition. In his highly-acclaimed history of experimental film, A.L. Rees tracks the movement of the film avant-garde between the cinema and modern art (with its postmodern coda). But he also reconstitutes the film avant-garde as an independent form of art practice with its own internal logic and aesthetic discourse. In this revised and updated edition, Rees introduces experimental film and video to new readers interested in the wider cinema, as well as offering a guide to enthusiasts of avant-garde film and new media arts. Ranging from Cézanne and Dada, via Cocteau, Brakhage and Le Grice, to the new wave of British film and video artists from the 1990s to the present day, this expansive study situates avant-garde film between the cinema and the gallery, with many links to sonic as well as visual arts. The new edition includes a review of current scholarship in avant-garde film history and includes updated reading and viewing lists. It also features a new introduction and concluding chapter, which assess the rise of video projection in the gallery since the millennium, and describe new work by the latest generation of experimental film-makers. The new edition is richly

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illustrated with images of the art works discussed.

Dada and Surrealist Film

The first systematic attempt to focus on the instrumental role of silent cinema in early twentieth-century conceptualizations of the ancient Mediterranean and Middle East. It is located at the intersection of film studies, classics, Bible studies and cultural studies.

Materialist Film

Illustrates the rich relationship between film history and feminist theory.

The Emergence of Film Culture

An authoritative and much-needed overview of the main issues in the field of early cinema from over 30 leading international scholars in the field First collection of its kind to offer in one reference: original theory, new research, and reviews of existing studies in the field Features over 30 original essays from some of the leading scholars in early cinema and Film Studies, including Tom Gunning, Jane Gaines, Richard Abel, Thomas Elsaesser, and André Gaudreault Caters to renewed interest in film studies historical methods, with strict analysis of multiple and competing sources, providing a critical re-contextualization of films, printed material and technologies Covers a range of topics in early cinema, such as exhibition, promotion, industry, pre-cinema, and film criticism Broaches the

latest research on the subject of archival practices,
important particularly in the current digital context

French National Cinema

"Moving Modernism reenacts the simultaneous eruption of three spectacular revolutions, the development of pictorial abstraction, the first modern dance, and the birth of cinema, which together changed the artistic landscape of early-twentieth-century Europe and the future of modern art. Rather than a book about dancing pictures or about pictures of dancing, however, this study follows the chronology of the historical avant-garde to show how dance and pictures were engaged in a kindred exploration of the limits of art and perception that required the process of abstraction. Recovering performances, working methods, and circles of aesthetic influence and reception for avant-garde dance pioneers and experimental filmmakers from the turn of the century to the interwar period, Moving Modernism challenges to modernism's medium-specific frameworks by demonstrating the significant role played by the arts of motion in the historical avant-garde's development of abstraction: from the turn-of-the-century dancer Loïe Fuller who awakened in symbolist artists the possibility of prolonged or suspended vision; to cubo-futurist and neo-symbolist artists who reached pure abstraction in tandem with the radical dance theory and performance of Valentine de Saint-Point; Sophie Taeuber's hybrid Dadaism between art and dance; to Akarova, a prolific choreographer linked to Belgian constructivism, whose pioneers called her dance

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"music architecture," "living geometry," and "pure plastics"; and finally to the dancing images of early cinematic abstraction from Edison and the Lumières to Hans Richter, Fernand Léger and Germaine Dulac. Each chapter reveals abstraction's emergence not only as a formal strategy but as an apparatus of creation, perception, and reception deployed across artistic media toward shared modernist goals. Focusing on abstraction's productive rather than reproductive value, Andrew argues that abstraction can be worked like a muscle, a medium through which habits of reception and perception are broken and art's viewers engaged by the kinaesthetic sensation to move and be moved"--

Samuel Beckett and Cinema

Between the two world wars, a distinct and vibrant film culture emerged in Europe. Film festivals and schools were established; film theory and history was written that took cinema seriously as an art form; and critical writing that created the film canon flourished. This scene was decidedly transnational and creative, overcoming traditional boundaries between theory and practice, and between national and linguistic borders. This new European film culture established film as a valid form of social expression, as an art form, and as a political force to be reckoned with. By examining the extraordinarily rich and creative uses of cinema in the interwar period, we can examine the roots of film culture as we know it today.

The Cinema of Cruelty

Jean Epstein

Best known for directing the Impressionist classic *The Smiling Madame Beudet* and the first Surrealist film *The Seashell and the Clergyman*, Germaine Dulac, feminist and pioneer of 1920s French avant-garde cinema, made close to thirty fiction films as well as numerous documentaries and newsreels. Through her filmmaking, writing, and cine-club activism, Dulac's passionate defense of the cinema as a lyrical art and social practice had a major influence on twentieth century film history and theory. In *Germaine Dulac: A Cinema of Sensations*, Tami Williams makes unprecedented use of the filmmaker's personal papers, production files, and archival film prints to produce the first full-length historical study and critical biography of Dulac. Williams's analysis explores the artistic and sociopolitical currents that shaped Dulac's approach to cinema while interrogating the ground breaking techniques and strategies she used to critique conservative notions of gender and sexuality. Moving beyond the director's work of the 1920s, Williams examines Dulac's largely ignored 1930s documentaries and newsreels establishing clear links with the more experimental impressionist and abstract works of her early period. This vivid portrait will be of interest to general readers, as well as to scholars of cinema and visual culture, performance, French history, women's studies, queer cinema, in addition to studies of narrative avant-garde, experimental, and documentary film history and theory.

To Desire Differently

Best known for directing the Impressionist classic *The Smiling Madame Beudet* and the first Surrealist film *The Seashell and the Clergyman*, Germaine Dulac, feminist and pioneer of 1920s French avant-garde cinema, made close to thirty fiction films as well as numerous documentaries and newsreels. Through her filmmaking, writing, and cine-club activism, Dulac's passionate defense of the cinema as a lyrical art and social practice had a major influence on twentieth century film history and theory. In *Germaine Dulac: A Cinema of Sensations*, Tami Williams makes unprecedented use of the filmmaker's personal papers, production files, and archival film prints to produce the first full-length historical study and critical biography of Dulac. Williams's analysis explores the artistic and sociopolitical currents that shaped Dulac's approach to cinema while interrogating the ground breaking techniques and strategies she used to critique conservative notions of gender and sexuality. Moving beyond the director's work of the 1920s, Williams examines Dulac's largely ignored 1930s documentaries and newsreels establishing clear links with the more experimental impressionist and abstract works of her early period. This vivid portrait will be of interest to general readers, as well as to scholars of cinema and visual culture, performance, French history, women's studies, queer cinema, in addition to studies of narrative avant-garde, experimental, and documentary film history and theory.

Reclaiming the Archive

An amazing collection of essays from the father of film criticism.

French Cinema and the Great War

This volume offers introductions to the work of fifteen avant-garde American women filmmakers.

Germaine Dulac

Called the most important British filmmaker of his generation, Terence Davies made his reputation with modern classics like *Distant Voices*, *Still Lives* and *The Long Day Closes*, personal works exploring his fractured childhood in Liverpool. His idiosyncratic and unorthodox narrative films defy easy categorization; though they would seem to exist within the realms of realism and personal memory cinema, the films lay bare the director's personal pain in a daringly abstract way. Film critic Michael Koresky explores the unique emotional tenor of Davies' work by focusing on four paradoxes within the director's oeuvre: films that are autobiographical yet fictional; melancholy yet elating; conservative in tone and theme yet radically constructed; and obsessed with the passing of time yet frozen in time and space. Through these contradictions, the films' intricate designs reveal a cumulative, deeply personal meditation on the self. Koresky also analyzes how Davies' ongoing negotiation of--and struggle with--questions of identity related to his past and his homosexuality

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imbue the details and jarring juxtapositions in his films with a queer sensibility, which is too often overlooked due to the complexity of Davies' work and his unfashionable ambivalence toward his own sexual orientation.

Essential Cinema

This volume on avant-garde film has emerged as part of a wider reassessment of 20th century avant-garde art, literature and film carried out in the framework of a research project at the University of Edinburgh. It paves the way for a fresh assessment of avant-garde film and develops its theory as an integral part of a newly defined conception of the avant-garde as a whole, by closing the gap between theoretical approaches towards the avant-garde as defined on the basis of art and literature on the one hand and avant-garde cinema on the other. It gathers contributions by the most esteemed scholars in the field of avant-garde studies relating to the “classical” avant-garde cinema of the 1920s, to new trends emerging in the 1950s and 1960s and to the impact that innovative technologies have recently had on the further development of avant-garde and experimental film. The contributions reflect the broad range of different moving-image media that make up what we refer to today simply as “film”, at the same time as reconsidering the applicability of the label “avant-garde”, to offer a comprehensive and updated framework that will prove invaluable to scholars of both Moving Image Studies and Art History disciplines.

La Grande Illusion

No Marketing Blurb

A Companion to Early Cinema

A polemical introduction to the avant-garde and experimental in film (including making and viewing), *Materialist Film* is a highly original, thought-provoking book. Thirty-seven short chapters work through a series of concepts which will enable the reader to deal imaginatively with the contradictory issues produced by experimental film. Each concept is explored in conjunction with specific films by Andy Warhol, Malcolm LeGrice, Lis Rhodes, Jean-Luc Goddard, Rose Lowder, Kurt Kren, and others. Peter Gidal draws on important politico-aesthetic writings, and uses some of his own previously published essays from *Undercut*, *Screen*, *October*, and *Millennium Film Journal* to undertake this concrete process of working through abstract concepts. Originally published in 1989.

Avant-Garde Film

This examination of France's national cinema takes its primary artefact, the feature film and discusses both popular cinema and the 'avant garde' cinema that contests it. Susan Hayward argues that writing on French national cinema has tended to focus on either 'great' film-makers or on specific movements, addressing moments of exception rather than the global picture. Her work offers a thorough and much-needed historical textualisation of those moments

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and relocates them them in their wider political and cultural context. Beginning with an 'ecohistory' of the French film industry, she then traces the various movements in French cinema and the directors associated with them, including the avant-garde, Poetic-Realist, New Wave and today's postmodern cinema. Her analysis includes, amongst other considerations, the social and political concerns these cinemas reflect.

A History of Experimental Film and Video

Global Cinema Networks brings together internationally acclaimed film scholars to investigate the evolving forms, technological and industrial conditions, and social impacts of cinema in the twenty-first century. The collection examines shifting sites of global filmmaking in an era of digital reproduction, amidst new modes of circulation and aesthetic convergence.

Global Cinema Networks

An in-depth study of the expanding role of the moving image in British art over the past thirty years

The Ancient World in Silent Cinema

The significance of women's early contributions to the cinema is explored in this volume. It includes essays taken from a wide variety of sources in a historical context.

Moving Modernism

Best known for directing the Impressionist classic *The Smiling Madame Beudet* and the first Surrealist film *The Seashell and the Clergyman*, Germaine Dulac, feminist and pioneer of 1920s French avant-garde cinema, made close to thirty fiction films as well as numerous documentaries and newsreels. Through her filmmaking, writing, and cine-club activism, Dulac's passionate defense of the cinema as a lyrical art and social practice had a major influence on twentieth century film history and theory. In *Germaine Dulac: A Cinema of Sensations*, Tami Williams makes unprecedented use of the filmmaker's personal papers, production files, and archival film prints to produce the first full-length historical study and critical biography of Dulac. Williams's analysis explores the artistic and sociopolitical currents that shaped Dulac's approach to cinema while interrogating the ground breaking techniques and strategies she used to critique conservative notions of gender and sexuality. Moving beyond the director's work of the 1920s, Williams examines Dulac's largely ignored 1930s documentaries and newsreels establishing clear links with the more experimental impressionist and abstract works of her early period. This vivid portrait will be of interest to general readers, as well as to scholars of cinema and visual culture, performance, French history, women's studies, queer cinema, in addition to studies of narrative avant-garde, experimental, and documentary film history and theory.

Radical Cinema

Research into and around women's participation in cinematic history has enjoyed dynamic growth over the past decade. A broadening of scope and interests encompasses not only different kinds of filmmaking--mainstream fiction, experimental, and documentary--but also practices--publicity, journalism, distribution and exhibition--seldom explored in the past. Cutting-edge and inclusive, *Doing Women's Film History* ventures into topics in the United States and Europe while also moving beyond to explore the influence of women on the cinemas of India, Chile, Turkey, Russia, and Australia. Contributors grapple with historiographic questions that cover film history from the pioneering era to the present day. Yet the writers also address the very mission of practicing scholarship. Essays explore essential issues like identifying women's participation in their cinema cultures, locating previously unconsidered sources of evidence, developing methodologies and analytical concepts to reveal the impact of gender on film production, distribution and reception, and reframing film history to accommodate new questions and approaches. Contributors include: Kay Armatage, Eylem Atakav, Karina Aveyard, Canan Balan, Cécile Chich, Monica Dall'Asta, Eliza Anna Delveroudi, Jane M. Gaines, Christine Gledhill, Julia Knight, Neepa Majumdar, Michele Leigh, Luke McKernan, Debashree Mukherjee, Giuliana Muscio, Katarzyna Paszkiewicz, Rashmi Sawhney, Elizabeth Ramirez Soto, Sarah Street, and Kimberly Tomadjoglou.

Artists' Moving Image in Britain Since 1989

In 1936, Samuel Beckett wrote a letter to the Soviet film director Sergei Eisenstein expressing a desire to work in the lost tradition of silent film. The production of Beckett's *Film* in 1964, on the cusp of his work as a director for stage and screen, coincides with a widespread revival of silent film in the period of cinema's modernist second wave. Drawing on recently published letters, archival material and production notebooks, *Samuel Beckett and Cinema* is the first book to examine comprehensively the full extent of Beckett's engagement with cinema and its influence on his work for stage and screen. The book situates Beckett within the context of first and second wave modernist filmmaking, including the work of figures such as Vertov, Keaton, Lang, Epstein, Flaherty, Dreyer, Godard, Bresson, Resnais, Duras, Rogosin and Hitchcock. By examining the parallels between Beckett's methods, as a writer-director, and particular techniques, such as the embodied presence of the camera, the use of asynchronous sound, and the cross-pollination of theatricality and cinema, as well as the connections between his collaborators and the *nouvelle vague*, the book reveals how Beckett's aesthetic is fundamentally altered by his work for the screen, and his formative encounters with modernist film culture.

Germaine Dulac

Fiftieth anniversary reissue of the founding media

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studies book that helped establish media art as a cultural category. First published in 1970, Gene Youngblood's influential *Expanded Cinema* was the first serious treatment of video, computers, and holography as cinematic technologies. Long considered the bible for media artists, Youngblood's insider account of 1960s counterculture and the birth of cybernetics remains a mainstay reference in today's hypermediated digital world. This fiftieth anniversary edition includes a new Introduction by the author that offers conceptual tools for understanding the sociocultural and sociopolitical realities of our present world. A unique eyewitness account of burgeoning experimental film and the birth of video art in the late 1960s, this far-ranging study traces the evolution of cinematic language to the end of fiction, drama, and realism. Vast in scope, its prescient formulations include "the paleocybernetic age," "intermedia," the "artist as design scientist," the "artist as ecologist," "synaesthetics and kinesthetics," and "the technosphere: man/machine symbiosis." Outstanding works are analyzed in detail. Methods of production are meticulously described, including interviews with artists and technologists of the period, such as Nam June Paik, Jordan Belson, Andy Warhol, Stan Brakhage, Carolee Schneemann, Stan VanDerBeek, Les Levine, and Frank Gillette. An inspiring Introduction by the celebrated polymath and designer R. Buckminster Fuller—a perfectly cut gem of countercultural thinking in itself—places Youngblood's radical observations in comprehensive perspective. Providing an unparalleled historical documentation, *Expanded Cinema* clarifies a chapter of countercultural history that is still not fully

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represented in the arthistorical record half a century later. The book will also inspire the current generation of artists working in ever-newer expansions of the cinematic environment and will prove invaluable to all who are concerned with the technologies that are reshaping the nature of human communication.

The Cubist Cinema

Women's Experimental Cinema

Experimental Cinema brings together a wide range of articles on American avante-garde cinema to explore the long tradition of underground film-making from its origins in the pre-war era to contemporary film and video artists.

Cinema of Interruptions

This collection of 13 essays analyzes connections between film and the dada and surrealist movements. The essays are framed by a documentary section that includes a photographic reproduction of the manuscript scenario for Robert Desno's and Man Ray's "L'Etoile de mer."

French Impressionist Cinema

An archive-based, in-depth analysis of the surreal nature and science movies of the pioneering French filmmaker Jean Painlevé Before Jacques-Yves Cousteau, there was Jean Painlevé, a pioneering

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French scientific and nature filmmaker with a Surrealist's eye. Creator of more than two hundred films, his studies of strange animal worlds doubled as critical reimaginations of humanity. With an unerring eye for the uncanny and unexpected, Painlevé and his assistant Geneviève Hamon captured oneiric octopuses, metamorphic crustaceans, erotic seahorses, mythic vampire bats, and insatiable predatory insects. *Zoological Surrealism* draws from Painlevé's early oeuvre to rethink the entangled histories of cinema, Surrealism, and scientific research in interwar France. Delving deeply into Painlevé's archive, James Leo Cahill develops an account of "cinema's Copernican vocation"—how it was used to forge new scientific discoveries while also displacing and critiquing anthropocentric viewpoints. From Painlevé's engagements with Sergei Eisenstein, Georges Franju, and competing Surrealists to the historiographical dimensions of Jean Vigo's concept of social cinema, *Zoological Surrealism* taps never-before-examined sources to offer a completely original perspective on a cutting-edge filmmaker. The first extensive English-language study of Painlevé's early films and their contexts, it adds important new insight to our understanding of film while also contributing to contemporary investigations of the increasingly surreal landscapes of climate change and ecological emergency.

An Introduction to the American Underground Film

Explores impact of 3 women filmmakers on French

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films**

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