

# #Curating1

In my early years, the important memory I recall from my grandma in respect to geography was a couple of miniature paintings from Afghanistan: the country with ancient and historical ties with Iran. They were gifts hanging from walls. Grandma believed that gifts from other lands are reminders of historical, geographical and epical memory of their people which ties to our historical memory in our house. Nowadays, and during Corona's dominance on the human body as well as the governing powers' control on social, political and historical settings, we are trying to tie different opinions, choices and viewpoints based on the ruling restrictions. We try to merge the historical memory of other lands to ours in order to perhaps lay the grounds for preventing mental and physical restrictions and provide opportunities for the silenced voices behind the dominant powers to be heard. I have asked some artists and curators to introduce five films and five artists for an online show in order to explore solutions for new meanings beyond the dominant ideology through merging and contrasting different viewpoints and attitudes – and hang their memories and thoughts on our mental walls.

8/8/2021

Mania Akbari



## Curated by

Andrea Luka Zimmerman, Anna Katrine Dolven, Ben River, Christina Varvia, Eyal Weizman, Ewa Szablowska, Jordan Baseman, Jeff Priiss, Kieron Corless, Lyne Sachs, Meena Karnik, Mike Cooter, Minguel Ribeiro, Nick Bradshaw, Sarah Dawson, Sharone Lifschitz, Rashid Rana, Verena Stackelberg.





# Andrea Luka Zimmerman

**ARTIST FILM MAKER**

Andrea Luka Zimmerman is an Jarman Award winning filmmaker and artist whose engaged practice calls for a profound re-imagining of the relationship between people, place and ecology. Focusing on marginalised individuals, communities and experience, her practice employs imaginative hybridity and narrative re-framing, alongside reverie and a creative waywardness. Informed by suppressed histories, and alert to sources of radical hope, the work prioritises an enduring and equitable co-existence. Andrea grew up on a large council estate and left school at 16. Films include the Artangel-produced 'Here for Life' (2019), which received its world premiere in the Cineasti Del Presente international competition of the Locarno Film Festival (winning a Special Mention), 'Erase and Forget' (2017), premiering at the Berlin Film Festival (nominated for the Original Documentary Award), 'Estate, a Reverie' (2015) (nominated for Best Newcomer at the Grierson awards) and 'Taskafa, Stories of the Street' (2013), written and voiced by the late John Berger. Selected exhibitions include 'Civil Rites', the London Open, Whitechapel Gallery, 'Common Ground' at Spike Island, Bristol and 'Real Estates' at Peer Gallery. Andrea co-founded the cultural collectives Fugitive Images and Vision Machine (collaborators on Academy Award nominated feature documentary 'The Look of Silence'). Andrea co-edited the books 'Estate' (Myrdle Court Press) and 'Doorways: Women, Homelessness Trauma and Resistance' (House Sparrow Press) and has published extended essays in 'Open Democracy', 'La Furia Umana', 'Another Gaze' and 'Homecultures', among others.

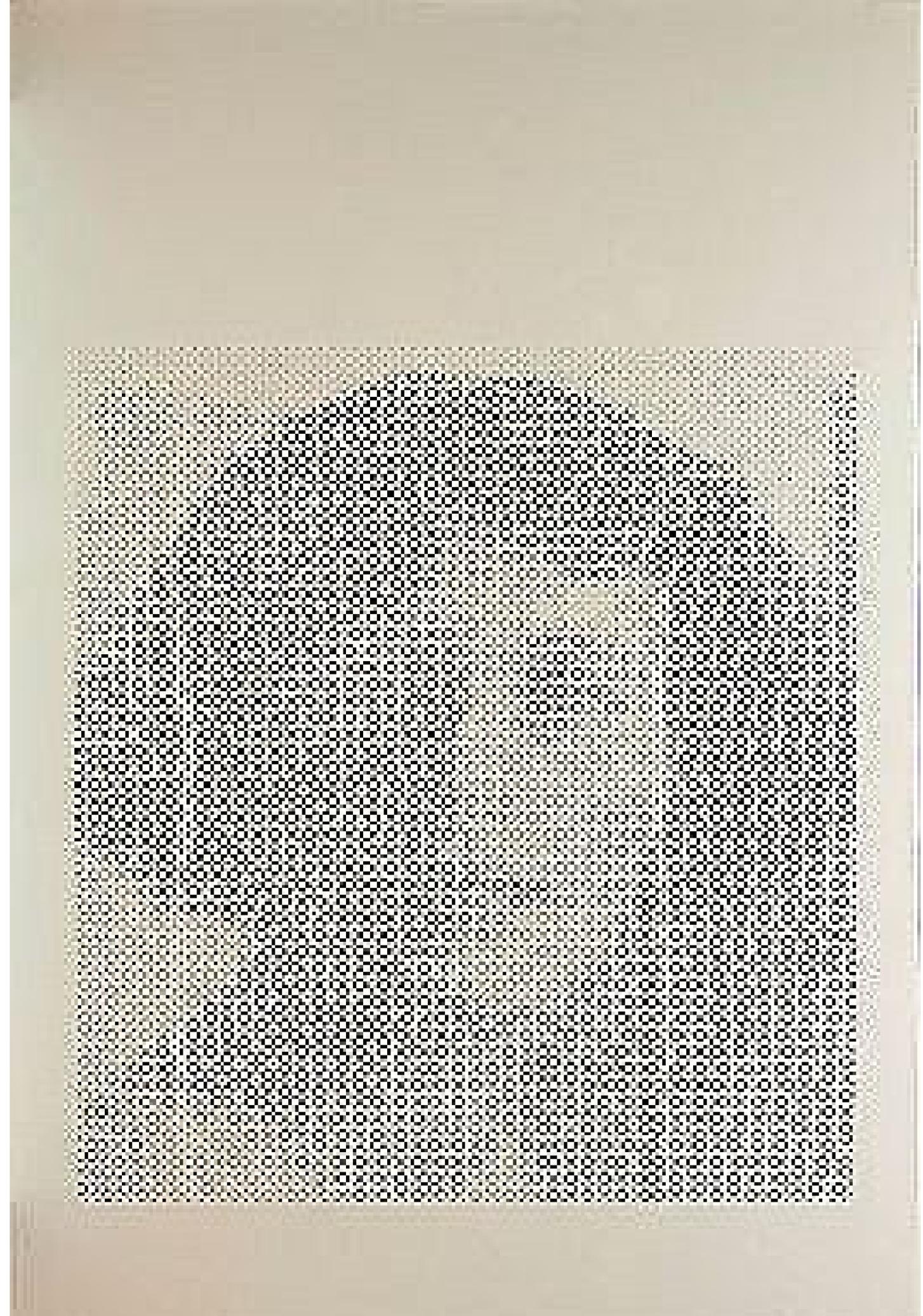




# Anna Katrine Dolven

## ARTIST FILMMAKER

A K Dolven lives and works in Oslo and Lofoten, Norway. Dolven's practice involves a variety of media; painting, photography, performance, installation, film and sound. Recurring themes in her production are the representation of natural forces and their resonance with human sensibilities. Her work alternates between the monumental and the minimal, the universal and the intimate. Interpersonal relations and interactions are central to her practice, and many of her performance-based works involve collaborations with other people. A K Dolven has exhibited extensively internationally at a wide range of institutions and galleries including: Kunsthalle Bern; Philadelphia Museum of Art; Hamburger Bahnhof, Berlin; IKON Gallery, Birmingham; Platform China, Beijing; The National Museum of Art, Oslo; KIASMA, Helsinki; CCC Tours, France and Louisiana Museum of Modern Art. Her work is included in collections such as The Art Institute of Chicago, Philadelphia Museum of Art, Arts Council Collection, Hoffmann Collection, KIASMA, La Gaia Collection, Goetz Collection, Fundacion Salamanca Ciudad de Cultura, Kunsthalle Bern, K pferstichkabinett, Leipzig Collection of Contemporary Galleries, Louisiana Museum of Modern Art, Malm  Museum, National Museum, Norway, and the Museum of Contemporary Art, Denmark. A K Dolven's work is based on collaborations with many people. Thanks to family, friends, neighbours, contributors, publishers, printers, curators, designers, helpers, transporters, gallerists, museums, proofreaders, boyfriends, assistants, photographers, engineers, entrepreneurs, crane companies, architects, writers, thinkers, technicians, translators, editors, repro, students, colleagues, daughter, driver.



# BEN RIVERS

ARTIST FILMMAKER



Ben Rivers studied Fine Art at Falmouth School of Art, initially in sculpture before moving into photography and super8 film. After his degree he taught himself 16mm filmmaking and hand-processing. His practice as a filmmaker treads a line between documentary and fiction. Often following and filming people who have in some way separated themselves from society, the raw film footage provides Rivers with a starting point for creating oblique narratives imagining alternative existences in marginal worlds. He is the recipient of numerous prizes including: FIPRESCI International Critics Prize, 68th Venice Film Festival for his first feature film *Two Years At Sea*; the Baloise Art Prize, Art Basel 42, 2011; shortlisted for the Jarman Award 2010/2012; Paul Hamlyn Foundation Award for Artists, 2010. Recent exhibitions include: *Slow Action*, Hepworth Wakefield, 2012; *Sack Barrow*, Hayward Gallery, London, 2011; *Slow Action*, Matt's Gallery, London and Gallery TPW, Toronto, 2011; *A World Rattled of Habit*, A Foundation, Liverpool, 2009. Artist-in-focus include *Courtisane Festival*; *Pesaro International Film Festival*; *London Film Festival*; *Tirana Film Festival*; *Punto de Vista*, Pamplona; *Indielisboa* and *Milan Film Festival*. In 1996 he co-founded Brighton Cinematheque which he then co-programmed through to its demise in 2006 – renowned for screening a unique programme of film from its earliest days through to the latest artist's film and video.



# Forensic Architecture

Forensic Architecture (FA) is a research agency, based at Goldsmiths, University of London, investigating human rights violations including violence committed by states, police forces, militaries, and corporations. FA works in partnership with institutions across civil society, from grassroots activists, to legal teams, to international NGOs and media organisations, to carry out investigations with and on behalf of communities and individuals affected by conflict, police brutality, border regimes and environmental violence. Our investigations employ pioneering techniques in spatial and architectural analysis, open source investigation, digital modelling, and immersive technologies, as well as documentary research, situated interviews, and academic collaboration. Findings from our investigations have been presented in national and international courtrooms, parliamentary inquiries, and exhibitions at some of the world's leading cultural institutions and in international media, as well as in citizen's tribunals and community assemblies.



## CHRISTINA VARVIA

**Former Deputy Director and Lead  
Researcher of Forensic Architecture**

Former Deputy Director and Lead Researcher of Forensic Architecture (FA), Christina joined the FA team in 2014 and held a variety of roles, from leading investigations and overseeing research and the development of new methodologies, to setting up office structures. She is trained as an architect at the Architectural Association (AA) and Westminster University, and has taught a Diploma unit (MArch) at the AA (2018-2020). She was also a member of the Technology Advisory Board for the International Criminal Court (2018).

Currently, Christina is pursuing her PhD at Aarhus University where her research focuses on biopolitics and imaging of the human body. She has received the Novo Nordisk Foundation Mads Øvlisen PhD Scholarship for Practice-based Artistic Research and is also a fellow at Louisiana Museum of Modern Art. She is a founding member and the chair of the board of Forensis, the Berlin-based association established by FA.



## EYAL WEIZMAN

**The founding director of Forensic Architecture**

Eyal Weizman is the founding director of Forensic Architecture and Professor of Spatial and Visual Cultures at Goldsmiths, University of London. The author of over 15 books, he has held positions in many universities worldwide including Princeton, ETH Zurich and the Academy of Fine Arts in Vienna. He is a member of the Technology Advisory Board of the International Criminal Court and the Centre for Investigative Journalism. In 2019 he was elected life fellow of the British Academy and appointed Member of the Order of the British Empire (MBE) in the 2020 New Year Honours for services to architecture. In 2020 he was elected the Richard von Weizsäcker fellow at the Bosch Academy. Eyal studied architecture at the Architectural Association, graduating in 1998. He received his PhD in 2006 from the London Consortium at Birkbeck, University of London.



## **Ewa Szablowska**

**Curator and programmer**

Ewa Szablowska is a curator working with moving images in festival and gallery settings. Since 2009, she is working with New Horizons IFF, the biggest film festival in Poland, programming “the visual front” – a showcase for experimental cinema and visual artists films. In the other section called “the third eye” – she is exploring intersections of film and feminism. She is also curating exhibitions of expanded cinema that run parallel to the festival. Szablowska presented “Inner Life: The Bump” (2019) and “We Only Live Twice: Moving Images From Iran” (2018) at Studio BWA Gallery.



## **Meena Karnik**

**Writer  
Critic**

A film critic who has a long career of over 30 years in journalism. Meena has been a jury member at many film festivals, including the FIPRESCI jury at the Osian's CineFan Festival in Delhi and at the Bengaluru International festival.



## Jordan Baseman

**Artist-Filmmaker**

Jordan is a visual artist, filmmaker and Reader in Time-based Media at the Royal College of Art. Jordan received a BFA from Tyler School of Art, Philadelphia, Pennsylvania and an MA from Goldsmith's College, University of London.

Jordan's films have featured in international exhibitions and film festivals including: 53rd Venice Biennale, Los Angeles Animation Festival (where he won Best Film in the Experimental Film category), San Francisco Short Film Festival, Melbourne Underground Film Festival (where he won Best International Short Film), Oaxaca International Film Festival, Lone Star International Film Festival (where he won Best Short Film), Fargo International Film Festival (where he won Best Experimental Film) Kansas City International Film Festival (where he won Best Experimental Short Film) and London Short Film Festival.

Jordan has received grants from: Arts and Humanities Research Council in 2006; Wellcome Trust Arts Award in 2007, 2010, 2011 and 2015; Arts Council England Grants in 2009, 2011, 2012 and 2015; the Henry Moore Foundation in 2009, British Council in 2007 and the Leverhulme Foundation in 2015. In 2003, Baseman was the Henry Moore Sculpture Fellow at the British School at Rome and in 2011 was a Visiting Fellow at St. John's College, University of Oxford and Artist in Residence at Tokyo Wonder Site, Tokyo. In 2013, Baseman was Artist in Residence at YARAT Contemporary Art Space in Baku, Azerbaijan and in 2014 Baseman was Artist in Residence at the Bemis Center for Contemporary Art, Omaha, Nebraska and a Visiting Artist at the University of Cape Town, South Africa. In 2015, Baseman was Artist in Residence at Teton ArtLab, Jackson, Wyoming and was appointed the University of Lincoln / City of Lincoln, Magna Carta 800 Artist in Residence with grants awarded from the Leverhulme Trust and Arts Council England.



# Jeff Preiss

**Artist-Filmmaker**



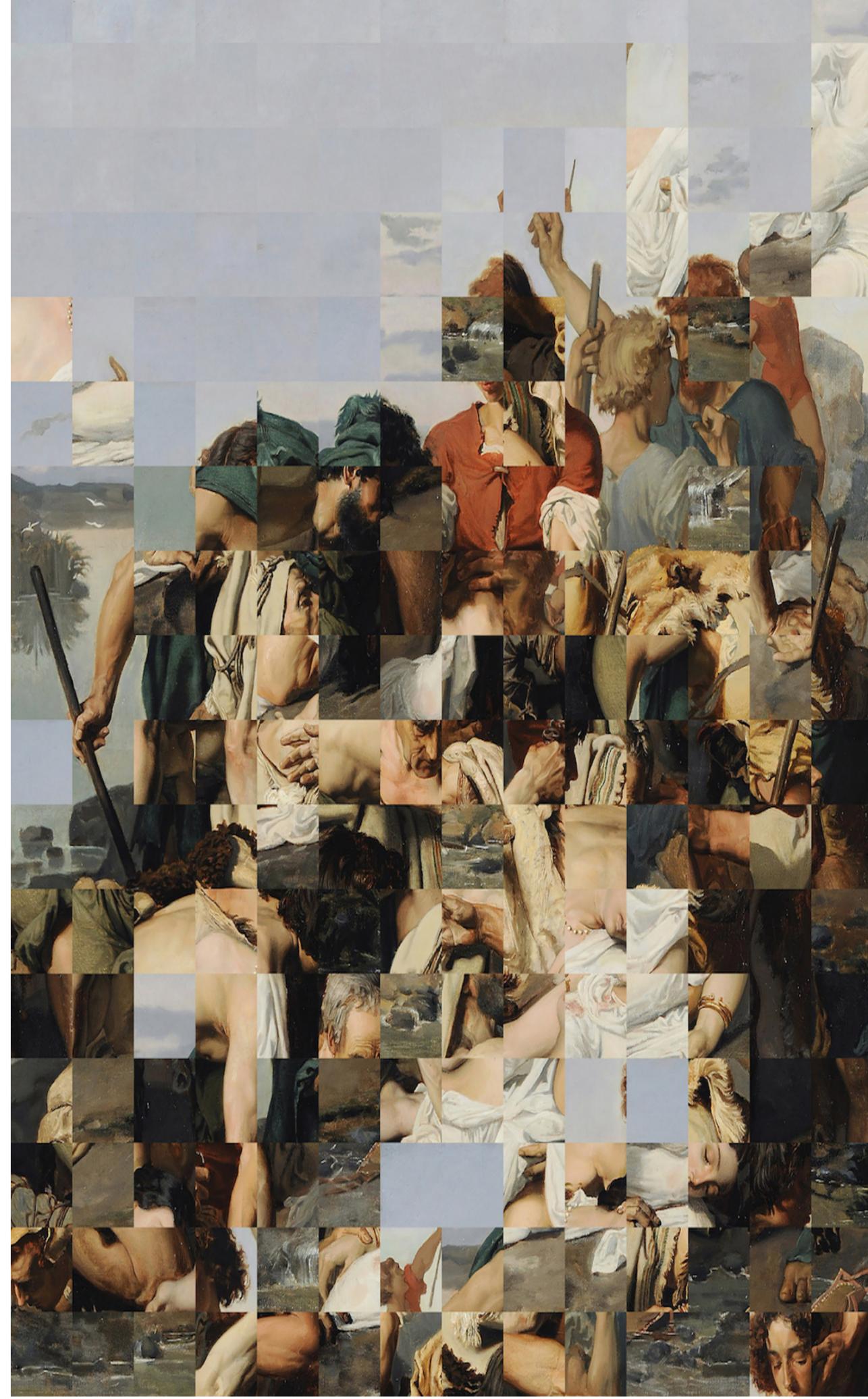
Jeff Preiss is a filmmaker living in New York. During the eighties he became involved in the production of experimental cinema. Work from this time was included in “Big as Life, a History of 8mm” at the Museum of Modern Art, New York. Through much of the eighties he was co-director of the pioneering Lower East Side Film series “Films Charas” and a board member of The Collective For Living Cinema. In 1984 he traveled to Berlin to shoot the Rosa Von Praunheim produced Vampire Film, “Der Bis”. In 1987, he was invited by photographer Bruce Weber to be Director of Photography on a series of short films and two feature documentaries, “Broken Noses” and “Let’s Get Lost” — the latter winning the Venice Film Festival Critics Award and an Academy Award nomination for best documentary. After three years of collaborating with Weber, Preiss’ film career began to include directing commercials and music videos (clips for Iggy Pop, Malcolm McLaren, REM, B52s, Mariah Carey / Nike, Coke, Sony, American Express among others). In 1995 he became a partner at Epoch Films. During this period he continued to shoot experimental projects and completed a series of video installations in venues including Musée d’art Moderne de la Ville Paris, Museum Boijmans in Rotterdam, MediaCity 2000 in Seoul Korea, The Pompidou Center and Galleria Continua for Museum in Progress. Mr. Preiss is also a founding member of the experimental gallery “Orchard” in New York City where he exhibits and uses it as a studio base of production.

# Rshid Rana

Artist



Widely considered to be the leading Pakistani artist of his generation, Rashid Rana first came to prominence in South Asia alongside artists such as Subodh Gupta, before gaining wider, international exposure after the millennium. In his photography, sculpture and digital printmaking, Rana transposes imagery from one time and place to another, through manipulation, repetition and rearrangement. His early photomontages – originally made by painstakingly reconfiguring tiny squares of imagery into micro-mosaics by hand, latterly by using computer software – superimposed hardcore pornography on to the silhouette of the burqa (Veil, 2004) and turned hundreds of graphic slaughterhouse snapshots into facsimiles of Persian rugs (Red Carpet, 2007). Rana’s telescoping of politics, civilizations and time also appears in three-dimensions, in works from the series *Desperately Seeking Paradise* (2007-2011), which splice Lahore’s humble streets and houses with the architectural promise of skyscrapers and the slick lines of Minimalism. The new wall-sized *Crowds* are similarly tumultuous composites formed of innumerable multitudes of human protest and unrest. Another continuing body of work, produced under the heading *Language*, crosses the cultural rubicon between historical and contemporary art, obliterating iconic works by Jacques Louis David and Gerhard Richter with data streams made up of horizontal strips of miniature interlocking bytes of visual information. Rashid Rana was born in Lahore, Pakistan in 1968 where he lives and works. He trained as a painter at the National College of Arts in Lahore, Pakistan and at the Massachusetts College of Fine Arts in Boston, USA. He is the founding faculty member and head of the Fine Art department at Beaconhouse National University in Lahore, Pakistan. Solo exhibitions include Leila Heller Gallery, Dubai, UAE (2017); the Pakistan pavilion at the 56th Venice Biennale, Venice, Italy (2015); Lisson Gallery, Milan, Italy (2014); Mohatta Palace Museum, Karachi, Pakistan (2013); New Art Exchange, Nottingham, UK (2012); Cornerhouse, Manchester, UK (2011), Lisson Gallery, London, UK (2011) and Musée Guimet, Paris, France (2010). Participation in major group exhibitions includes Ludwig Forum für Internationale Kunst, Aachen, Germany (2018); FOR-SITE Foundation, San Francisco, USA (2017); Arnolfini, Bristol, UK (2016); Contemporary Art Museum Kumamoto, Kumamoto, Japan (2016); Lisson Gallery, London, UK (2015); Kiev Biennial, Ukraine (2012); Fotomuseum Winterthur, Switzerland (2010); Whitechapel Gallery, London, UK (2010); Saatchi Gallery, London, UK (2010) and The Asia Society, New York, USA (2009).



# MIGUEL RIBEIRO

Curator and programmer



Born in Lisbon, Portugal, Miguel Ribeiro studied Science of Communication, in the New University of Lisbon. Joined Doclisboa - International Film Festival in 2012 as programmer and Programme Coordinator. Since 2020, he forms part of the direction of Doclisboa. He is also currently a member of the executive board of Apordoc - The Portuguese Documentary Association. Through several collaborations, Miguel has developed a series of curatorial programmes between film, performance and visual arts and is a regular presence in panels, talks and festival juries.



# Sarah Dawson

Curatore and programmer

Sarah Dawson is a programmer for the International Documentary Film Festival of Amsterdam (IDFA). Her previous roles have included Associate Programmer at Sheffield Doc/Fest and Festival Manager at the Durban International Film Festival in her home country of South Africa. Prior to this, she spent a number of years with the Centre for Creative Arts, presenting festivals such as Poetry Africa and Time of the Writer, as well as writing and lecturing on film on film for various African institutions and publications. She has an MA in Film Studies from the University of KwaZulu-Natal.



# Lynne Sachs

## Artist-filmmaker

Since the 1980s, Lynne Sachs has created cinematic works that defy genre through the use of hybrid forms and cross-disciplinary collaboration, incorporating elements of the essay film, collage, performance, documentary and poetry. Her highly self-reflexive films explore the intricate relationship between personal observations and broader historical experiences. With each project, Lynne investigates the implicit connection between the body, the camera, and the materiality of film itself.

Lynne discovered her love of filmmaking while living and studying in San Francisco where she worked closely with artists Craig Baldwin, Bruce Conner, Barbara Hammer, Gunvor Nelson, and Trihn T. Min-ha. During this time, she produced her early, experimental works on celluloid which took a feminist approach to the creation of images and writing—a commitment which has grounded her body of work ever since.

From essay films to hybrid docs to diaristic shorts, Sachs has produced 40 films as well as numerous projects for web, installation, and performance. She has tackled topics near and far, often addressing directly the challenge of translation — from one language to another or from spoken work to image. These tensions were investigated most explicitly between 1994 and 2006, when Lynne produced five essay films that took her to Vietnam, Bosnia, Israel, Italy and Germany—sites affected by international war—where she looked at the space between a community’s collective memory and her own subjective perceptions.

Over her career, Sachs has been awarded support from the Guggenheim Foundation, the New York Foundation for the Arts, the Rockefeller Foundation, and the Jerome Foundation. Her films have screened at venues such as the Museum of Modern Art, Wexner Center for the Arts, the Walker and the Getty, and at festivals including New York Film Festival, the Sundance Film Festival, Punto de Vista, DocAviv, and DocLisboa. Retrospectives of her work have been presented at the Museum of the Moving Image, Sheffield Doc/Fest, Buenos Aires International Festival of Independent Cinema, Festival International Nuevo Cine in Havana, and China Women’s Film Festival. Her 2019 film “A Month of Single Frames” won the Grand Prize at Oberhausen Festival of Short Films in 2020. In 2021, both the Edison Film Festival and the Prismatic Ground Film Festival at the Maysles Documentary Center awarded Lynne for her body of work in the experimental and documentary fields.

Lynne Sachs’s catalogue is represented in North America by Canyon Cinema and the Filmmaker’s Cooperative with selected features at Cinema Guild and Icarus Films. Her work is distributed internationally by Kino Rebelde. In tandem with making films, Lynne is also deeply engaged with poetry. In 2019, Tender Buttons Press published Lynne’s first book *Year by Year Poems*.

Lynne lives in Brooklyn with her husband filmmaker Mark Street. Together, they have two daughters, Maya and Noa Street-Sachs.



## Mike Cooter

Artist and writer

Mike Cooter is an artist, writer, lecturer, and educator based in London. His work investigates the structural agency of objects, be they sculpture, cinematic props or other anthropological artefacts – objects co-opted or created to drive narratives, fictional or otherwise. He holds a PhD from Goldsmiths, University of London for his thesis on ‘MacGuffins’ - a type of narratively-structured and socially-organising artefact rendered in film and literary works. Through his doctoral thesis, MacGuffins emerge as ontologically curious entities that appear to exist in co-dependent relationships with the social configurations they compose. His current research interests include the history of exhibitions and display; ontology and new theories of objects and materiality; the presentation of anthropological and socially fabricated artefacts in contemporary art and museum collections – including questions of instrumentalisation, interpretation and repatriation; the sociology of science and theories of invention; animation, experimental and industrial film and new media; and post-modernity in art, architecture, literature and design. His writing has been published by Art Agenda, Mousse, The Exhibitionist and Princeton University Press (forthcoming) amongst others. Since 2016 he has taught Critical Studies at Goldsmiths (London), Contextual Studies on the MA in Experimental Film at Kingston University, and lectures internationally, most recently at Princeton University (USA), the Academy of Media Arts (Cologne) and Ashkal Alwan (Lebanon). As a production manager, technician and fabricator he has been involved in the preparation of over 150 exhibitions in commercial galleries and public institutions. Recent exhibitions of his artistic practice have taken place at the New Walk Museum, Leicester (UK), Swiss Institute (New York), Stroom Den Haag (The Hague), 31st Biennial of Graphic Arts (Ljubljana), Boghossian Foundation / Villa Empain (Brussels), Tenderpixel (London), Witte de With (Rotterdam), CIAJG (Guimarães) and Arquipélago (Azores).

# Sharone Lifschitz

**Artist-filmmaker**

Sharone Lifschitz is an artist based in London (born in Beer Sheva). Her moving image, urban interventions and text-based works centre on the investigation of Individual and collective histories in relation to the urban environment and travel networks. Her work often begins with encounters with individuals. For her project Speaking Germany she travelled through Germany meeting over 45 people who answered ads she placed in various newspapers. Lifschitz investigates the relationship that we have with our individual and collective pasts and explores multifaceted aspects of human interactions and the language that facilitates them. To that end, she has devised imaginative strategies for propelling herself into the world. Her tools include advertisements placed in newspapers in order to meet people; and systematic journeys undertaken by train, bus, and Underground. Traveling has brought her into contact with a variety of people as she seeks “the perfect encounter.” The ensuing conversations have provided Lifschitz with the raw material for much of her art. Along the way, she has made use of everyday activities—traveling, eating, sleeping, talking—as the means for making art and understanding the world. She has recently been awarded funds from the Ostrovsky Family Film Fund, Art Council England, and The Elephant Trust, in support of her film *The Visitor*. The film is a major collaboration with Pritzker Prize-winning Chinese architect Wang Shu. In 2014, Lifschitz’s work was the subject of a major survey show at the Jewish Museum Munich. She has had a solo show at the Jewish Museum in New York City and has been included in shows at the Royal Academy of Art, London; Wrocław Contemporary Museum, Wrocław; Haifa Museum of Art, Haifa; Weltmuseum, Vienna; Kunsthaus Dresden; Beit Hagefen Arab-Jewish Cultural Centre, Haifa; Red Line, Beer Sheva; Musée d’Histoire de la Ville de Luxembourg, Luxembourg City; The Soap Factory, Minneapolis; and House of World Cultures, Berlin. In 2007, *Speaking Germany* was her winning entry in the international competition for the inaugural commission for QUIVID (Munich’s Art Program for Public Buildings) and the Jewish Museum Munich. The permanent part of her winning project can be seen on the external glass walls of the Museum in St. Jacobs Platz, Munich. Lifschitz received the 2010 Adi Foundation Prize in association with the Israel Museum. Her works are included in the collections of the Lenbachhaus Munich; the Jewish Museum Munich; the Great Eastern Hotel, London; and the Jewish Museum NYC, as well as in private collections. In 2017 She completed her PhD at the University of East London where she is a senior lecturer in the Department of Fine Art (since 2008). Lifschitz trained as an architect at the Architectural Association, London, and the Cooper Union, New York. In 2002, she completed her MA in Fine Art at Central St. Martins. She has also been a visiting lecturer at numerous institutions, including the University of Westminster, London; Chelsea College of Art and Design, London; Kunstuniversität Linz; Betzalel Academy of Arts, Jerusalem; University of Ulster, Belfast; and the University of Television and Film Munich.





## Verena Stackelberg

**Curator and programmer**

Verena von Stackelberg studied media arts in Barcelona and film and photography in London; since 2003 she has been working as a film curator, programmer and in distribution in London, Cambridge and Berlin. She has worked for companies such as Curzon Cinemas, Filmgalerie 451, the Berlin International Film Festival, and the Cambridge Film Festival, and is currently the film programmer at Soho House in Berlin. She is the founder and managing director of Wolf Kino, a Berlin cinema that opened in 2017, which includes a café-bar, a gallery space and the post-production studio Planemo as well as classic screening rooms.



## Nick Bradshaw

**Writer**

Formerly a film editor at both Time Out London and the late plan b magazine, he has also written for the Guardian online, the Independent, the Telegraph, the Times, Sunday Times, LA Weekly, the Village Voice and Vertigo, and is co-author of *The DVD Stack* (Canongate, 2006/07). His interests span documentary, animation, shorts, Golden Age Hollywood comedies and various kinds of experimental movies. He is a sometime documentary filmmaker, with a MFA in Film and Video from the California Institute of the Arts, and an unfinished essay documentary about the derelict movie theatres of Broadway, Los Angeles, at the back of his mind. He tweets @nickkinocritic, and can be contacted at nick.bradshaw [at] bfi.org.uk. You can read a list of some of his favourite films in Sight & Sound's Greatest Films of All Time poll.



## Corless Kieron

**Writer and film- critic**

Kieron Corless is deputy editor of Sight & Sound. Prior to that he was European Editor at Large for Vertigo magazine. He has also written about cinema and TV for numerous other publications, including Time Out London, Frieze and The Independent. He is the co-author with Chris Darke of *Cannes: Inside the World's Premier Film Festival* (Faber & Faber), and has contributed articles and chapters to various other edited collections on cinema. He has served on numerous international film festival juries, and programmed various film events and programmes in London, including a retrospective of Eugène Green and a season of recent Portuguese cinema.



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