

contents

acknowledgments	xi
1. we are in danger <i>sean redmond and leon marvell</i>	1
section one: the philosophy of science fiction endangerment	9
2. section one introduction <i>sean redmond</i>	11
3. kubrick's <i>2001</i> and the dangers of techno-dystopia <i>douglas kellner</i>	15
4. eye-tracking the sublime in spectacular moments of science fiction film <i>sean redmond</i>	32
5. hope in <i>children of men</i> and <i>firefly/serenity</i> : nihilism, waste, and the dialectics of the sublime <i>sean cubitt</i>	51
6. biopolitics and the war on terror in <i>world war z</i> and <i>monsters</i> <i>sherryl vint</i>	66
section two: dangerous aesthetics	81
7. section two introduction <i>leon marvell</i>	83
8. narrative, aesthetics, and cultural imperatives in recent science fiction films <i>deborah knight and george mcknight</i>	89
9. adventures in perception: endangering the spectator in science fiction cinema <i>barry keith grant</i>	103

10. sleeping/waking: politicizing the sublime in science fiction film special effects <i>andrew m. butler</i>	117
11. tarkovsky's <i>solaris</i> and the (im)possibility of a science fiction cinema <i>leon marvell</i>	132
section three: spectacular space and the annihilation of time	147
12. section three introduction <i>sean redmond</i>	149
13. subversive topologies: space, time, and dystopia in the films of gustavo mosquera <i>mariano paz</i>	154
14. escape from the dialectic of enlightenment and disaster? authenticity, agency, and alien space <i>alan woolfolk</i>	171
15. science fiction: what's wrong? the sounds of danger versus hearing dangerously <i>darrin verhagen</i>	189
section four: bodily extinctions and bodily becomings	213
16. section four introduction <i>leon marvell</i>	215
17. robots, androids, aliens, and others: the erotics and politics of science fiction film <i>anne cranny-francis</i>	220
18. the persistence of the robot <i>j.p. telotte</i>	243
19. a danger to self and others: the cinema of david cronenberg <i>scott wilson</i>	258
contributors	273
about the american film institute	277
index	279