



BLINDSPOT

TESTING REALITY

#1

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Magazine of Art, Science and Literature
Specializing in Science Fiction

angle

ÉPREUVES DE RÉALITÉ

n° 11



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«Science Fiction stands as a bridge between science and art,
between the engineers of technology and the poets of humanity»
Ben Bova

EDITO

Angle Mort was founded in France in 2010 to translate innovative science fiction stories written by authors such as Aliette de Bodard, Jeffrey Ford, Kij Johnson, Kelly Link, Ian McDonald, Vandana Singh, and to publish French original narratives written by Stéphane Beauverger, David Calvo, Thomas Day, Jean-Claude Dunyach, Léo Henry, and Laurent Kloetzer among others. Our work has been recognized several times by the Grand Prix de l'Imaginaire and nominated as “best translated work of the year” or “best short story of the year”.

We believe that practicing science fiction is inherently a code-switching experiment that explores and redefines the boundaries between art, science, and literature by borrowing and melting together the languages they usually use to distinguish themselves. Our conviction is that science fiction aims to express states of affairs we have not yet conceived of, contingencies lurking in the blind spots of our languages.

Angle Mort is a loose collective of writers, editors, translators, artists, and scientists who have come together to share an approach of science fiction as a means of investigation to face situations of uncertainty. When reality itself is at stake, a detour through science fiction concepts and ideas may help us reconsider what we are taking for granted and what is blinding us.

From now on, we wish to widen our audiences to pursue our two main goals:

Retighten the ties between French and American science fiction, by launching a new magazine that translates French stories into English. We think that French science fiction is rich from finding new ways to describe human experiences and contradictions, the weight of structures upon our lives, and the role of collective entities on our destiny.

Bridge art, science, and literature, by supporting people who try to remold original perceptions of the self or the surrounding world, regardless of whether their works are fictional stories, academic papers, or visual arts, as long as they relate to science fiction.

Then, both French and English online magazines owned by the group are conceived as an endeavor to find new languages, new ways of telling true stories.

They will be published at a frequency of 2 issues per year each. The narratives will be available for free on their dedicated website and exclusive additional content (interviews with contributors) can be accessed by ordering the complete online issue for \$3. The proceeds will help us pay our contributors and translators.



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SUMMARY

For the first Blind Spot's issue, we have translated 3 stories written by French authors, selected a story from an American Lebanese writer and film director, and worked with a Spanish street artist for the cover. The magazine is published with support from the Cultural Services of the French Embassy.

JEAN-CLAUDE DUNYACH

Landscape with Intruders



Jean-Claude Dunyach is the author of more than a hundred short stories and six novels. He is one of the major French science fiction writers to publish in the last two decades. He has published also several translations of his stories in English and he will appear in the forthcoming anthology edited by Ann & Jeff VanderMeer, *The Big Book of Science Fiction*. The French version of *Blind Spot*, namely *Angle Mort*, has published several of his stories. We are glad to present you one of these, *Landscape with Intruders*, in which the scales of life and reality are entangled in a weird, but beautifully written manner.

JEAN-LUC ANDRÉ D'ASCIANO

The First Tree in the Forest



Jean-Luc André d'Asciano directs a small publishing firm, l'œil d'or, which focuses above all on architecture and the performing arts. However, he also publishes novels, particularly those written by Iain Banks.

Following a first collection of shorts stories (*Cigogne*, Éditions Serge Safran), inhabited by strange characters at the edge of the fantastic, *The First Tree in the Forest* tackles the near future when humanity has lost its way in technology without protection and encountered total war. A dark text, but one that is not devoid of hope that intelligently renews the post-apocalyptic landscape.

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DARINE HOTAIT

I Come from Future



Darine Hotait is an American Lebanese writer and film director. She wrote and directed a number of short films that went on to received multiple awards at International film festivals. Her most recent short film *I SAY DUST* (2015) screened at over 35 international film festivals and received multiple awards. Her work mainly focuses on bridging literature and cinema while embodying a scientific approach and giving predominance to the science fiction genre.

She is currently working on her debut science fiction feature film 'Symphony of a Flood' which was selected at the Screenwriters' Pavilion at Cannes Film Festival 2016.

Aside from film, Darine is a published playwright and short story writer focusing on the science fiction genre. Her work appeared in various publications in print and online.

She resides in New York City. She can be reach on her website: <http://www.darinehotait.com>

FANNY CHARRASSE

Record of a Growth



Fanny Charrasse is a PhD candidate in sociology at the École des Hautes Études en Sciences Sociales in Paris. In her work (both academic and fictional), she is studying questions about beliefs, perception and reality, dealing with problems close to those of Philip K. Dick's. This is her very first publication and we are sure that others will follow, because the peculiarity of her style makes her stories unique.

In the story selected by *Blind Spot*, which is a chapter of her novel-in-stories entitled *Backnight*, the narrator encounters doubt about the reality in which he is living. He conducts an investigation in order to determine what is truly real and what is fantasy, but is his inquiry already part of the construction of his reality? The strength of this story is that it can be related to several major ontological problems, such as: how do we produce knowledge about the world we live in, and what if that knowledge is making us blind to other realities, other ways of knowing the world?

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DEIH

Dilemma



Deih is a street artist, an illustrator and a 2D animator from Valencia, Spain. He started to paint graffiti in 1994 and his work is visible in many cities in Spain, as well as in Italy, France, Norway, and around the world, in Turkey, Cabo Verde, Iceland, Morocco and Mexico. His aesthetic is deeply marked by retro-futuristic comics from Europe, such as *Metal Hurlant*, *Cimoc* or *Zone 84*, from America, namely *Machine Man*, *Atari Force*, *Nexus*, and also from Japan, like *Akira*, *Ghost in the Shell*. Four years ago, he started THE INSIDER SERIES with which he uses his science fiction inspiration to explore and comprehend mental situations in which he finds himself or which he imagines people may be experiencing. The cover of our magazine, called *Dilemma*, is a great example of his work. He can be reached on his website: <http://eldeih.com>

DEIH, *Cosmic Balance*, for Jidar Toiles de rues Festival in Rabat, Morocco, May 2016. Photo: DEIH.





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LE SOMMAIRE

Pour ce numéro 11 d'Angle Mort, nous avons fait appel au street artist espagnol Deih, qui considère la science-fiction comme un outil introspectif l'aidant à mieux se comprendre lui-même. Nous avons sélectionné quatre nouvelles, une d'un auteur français, Jean-Luc André d'Asciano, et trois d'auteur-e-s américains, Sofia Samatar, Sarah Pinsker et Adam-Troy Castro. Ainsi, ce nouveau numéro est riche de cinq regards sur le monde qui nous ont semblé originaux, qui font de la science-fiction une méthode d'exploration de soi ou de notre environnement.

SOFIA SAMATAR

Honey Bear



Sofia Samatar écrit de la *fantasy* et de la science-fiction, à la fois au format court et long. Elle vient tout juste de publier son second roman, *The Winged histories*, chez *Small Beer Press*, un petit éditeur fondé et dirigé par Kelly Link et Gavin J. Grant. Son premier roman, *Un Etranger en Olondre*, traduit aux éditions de l'instant, a remporté en 2014 le *World Fantasy award* et le *British Fantasy award* et a été nominé pour le *Locus* et le *Nebula award*.

Le texte que nous vous proposons, *Honey Bear*, est une variation originale sur le thème de l'invasion extra-terrestre.

JEAN-LUC ANDRÉ D'ASCIANO

Le Premier Arbre



Jean-Luc André d'Asciano dirige une petite maison d'édition, l'œil d'or, avant tout consacré à l'architecture et aux arts de la scène, mais où il publie aussi des romans, notamment de Iain Banks.

Après un premier recueil de nouvelles (« cigogne » aux éditions Serge Safran) peuplé de personnages étranges à la lisière du fantastique, « le premier arbre » s'attaque au futur proche, ou l'humanité s'est fourvoyée dans la technologie sans garde-fou et dans la guerre totale. Un texte sombre mais non dénué d'espoir qui renouvelle intelligemment le paysage post-apocalyptique.

ADAM-TROY CASTRO

Une brève histoire des formes à venir



Adam-Troy Castro est un auteur prolifique, autant en terme de nouvelles que de romans et, il faut l'avouer, l'équipe d'*Angle Mort* apprécie beaucoup son travail. Il s'agit ici du troisième texte de cet auteur que nous publions dans nos pages, après *Véelles* et *les Mains de son mari* (qui a été nominée au Grand Prix de l'Imaginaire pour la meilleure nouvelle étrangère en 2013). Il n'hésite pas à pousser les postulats de départ de ses récits jusqu'au bout – parfois jusqu'à l'absurde – mais il s'en sert toujours pour évoquer des thématiques très humaines. La nouvelle que nous vous proposons ici s'intéresse à la relation d'une mère à son enfant; un enfant qui s'avère être un peu particulier...

SARAH PINSKER

Une Greffe à deux voies



Sarah Pinsker a commencé à publier des nouvelles en 2012, dans de nombreux magazines comme *Asimov's*, *Strange Horizons*, *Fantasy & Science Fiction*, *Lightspeed*, *Daily Science Fiction*, *The Journal of Unlikely Cartography*, *Fireside*, *Stupefying Stories*, et dans des anthologies comme *Long Hidden*, *Fierce Family* et *Accessing the Future*. Elle a remporté le *Sturgeon Award* en 2014 pour son récit *In Joy, Knowing the Abyss Behind* et vient de gagner le *Nebula Awards* dans la catégorie *Best Novelette* pour *Our Lady of the Open Road*.

Dans le récit que nous vous proposons, *A Stretch of Highway Two Lanes Wide*, elle exploite un thème récurrent dans la science-fiction – le transhumain – tout en lui apportant une touche d'humanisme, s'interrogeant sur les possibilités de rester soi-même après avoir subi une « augmentation » du corps.

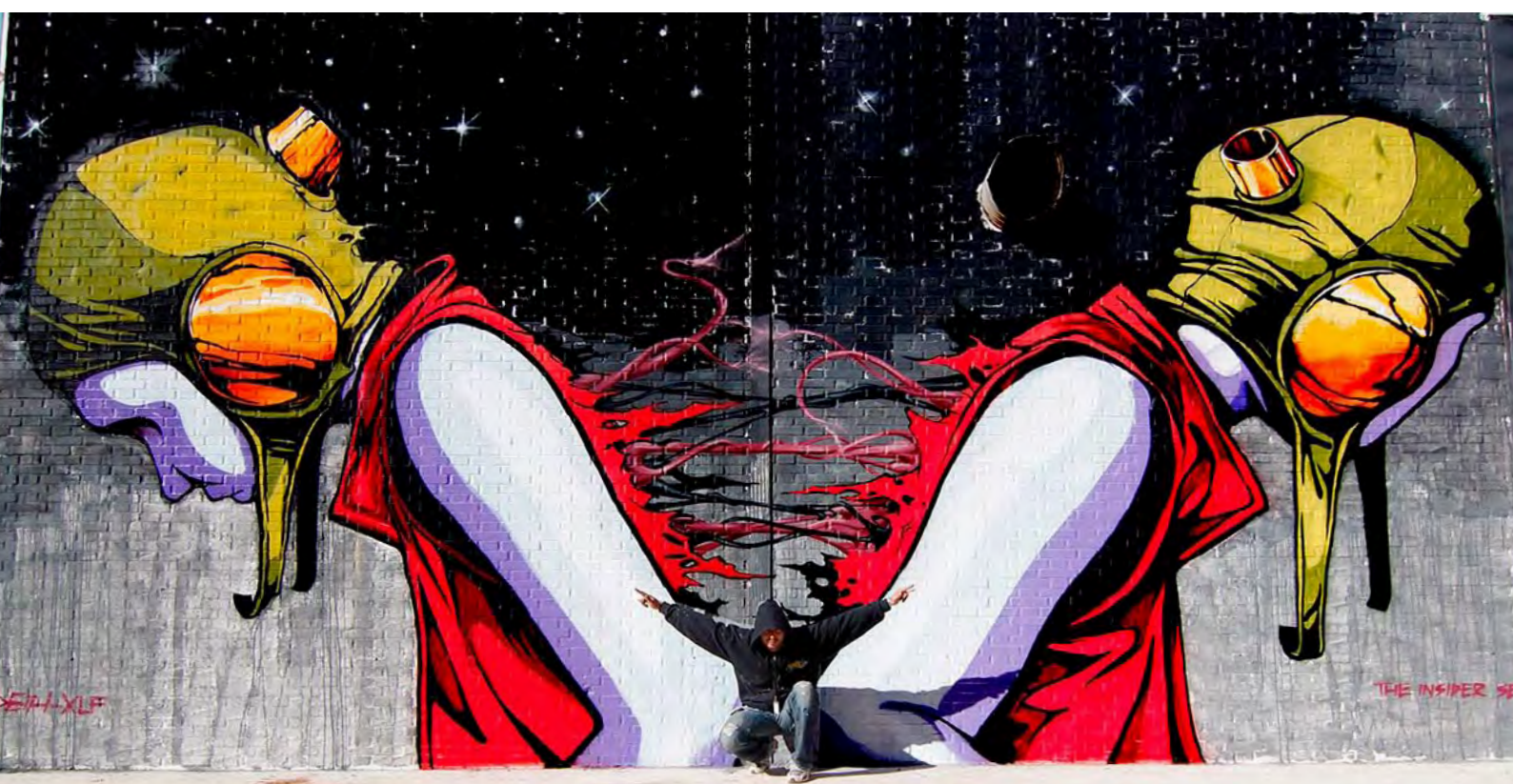
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DEIH *Gravity*



Deih est un *street artist*, un illustrateur et un animateur 2D originaire de Valence, en Espagne. Il a commencé le graffiti en 1994 et ses travaux peuvent aujourd'hui être vus dans de nombreuses villes d'Espagne, mais aussi en Italie, en France, et tout autour du monde, en Turquie, au Cap Vert, en Island, au Maroc et au Mexique. Son esthétique a été profondément marquée par le rétro-futurisme de certaines bandes-dessinées européennes, comme *Metal Hurlant*, *Cimoc*, *Zone 84*, ainsi que des comics américains, tels que *Machine Man*, *Atari Force*, *Nexus* et, bien évidemment, des mangas japonais, *Akira*, *Ghost in the Shell*. Depuis quatre ans, Deih travaille sur sa série de peintures THE INSIDER, à travers laquelle il mobilise son inspiration pour la science-fiction afin d'explorer et de comprendre des situations personnelles – vécues ou imaginées. La couverture de notre magazine, intitulée *Gravity*, est un formidable exemple de ses travaux. Il nous parle de son art et de son amour pour la science-fiction dans une interview riche et généreuse. Vous pouvez aussi voir ses autres travaux sur son site internet: <http://eldeih.com>

DEIH, *Withdrawal*, in Málaga, Spain, 2013. Photo: House Tly.





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