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Sommario/riassunto	Fernand Deligny (1913-1996), 'poet and ethologist', is mostly known for his work with autistic children and for his influence on the revolutions in French post-war psychiatry. Though neither director nor a theorist of the image, cinema is constantly called into his social, pedagogical, and clinical experimentations. More interested in the processes of making, he distinguishes 'camering' from filming, thus emphasizing not the finished film but a 'film to come'. This volume provides Deligny's essential corpus on cinema and the image. It shows both the role of cameras in many of his experimental 'attempts' with delinquents and autistic children and his highly speculative reflections on image.

