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Sep 24 to Sep 27Saturday thru Tuesday 4pm, 6pmDir. Eva Vitija - 2022 - 83m - English, German and French with English subtitlesA unique look at the life of celebrated American author Patricia Highsmith based on her diaries and notebooks and the intimate reflections of her lovers, friends and family. Focusing on Highsmith's quest for love and her troubled identity, the film sheds new light on her life and writing. Most of Highsmith's novels were adapted for the big screen; the best known of these are Strangers on a Train and The Talented Mr. Ripley. Carol, a partly autobiographic novel, was the first lesbian story with a happy ending to be published in 1950s America. But Highsmith herself was forced to lead a double life and had to hide her vibrant love affairs from her family and the public. Only in her unpublished writings did she reflect on her private life. Excerpts from these notes voiced by Gwendoline Christie (Game of Thrones, Top of the Lake), beautifully interwoven with archive material of her and her most famous novel adaptions, create a vivid, touching portrait of one of the most fascinating female writers. "Eva Vitija reveals a far lesser known side of the American author... An intense and emotional, multiform voyage through the artistic and human world of one of the most fascinating writers in the global literary landscape, a world made up of obsessions, secrets and passion." — Muriel Del Don, CINEUROPA "In centering the writer's sexuality in her lively and captivating documentary "Loving Highsmith," filmmaker Eva Vitija does a great service not only to fans of Highsmith's, but to all of queer history. As seen through the eyes of her former lovers (merely a few of many), Highsmith's life is brought sharply into focus, revealing as much about her humanity as her work." – Jude Dry, INDIEWIRE "The real achievement of Loving Highsmith though is the degree of access it provides to the inner life of a famously guarded woman, who described being interviewed as a "profound indignity." "I carry old memories around like a heavy suitcase," she writes. In its fine balance of emotional and intellectual curiosity, and its elegant assembly of a rich archive of home movies, photographs and interviews, this film unpacks those memories with beguiling candor." – David Rooney, THE HOLLYWOOD REPORTERView Trailer Click Poster to View Details & More Showtimes Don't Worry Darling (1:30p) (4:10p) 7:00p Pearl (1:30p) (3:40p) 5:50p 8:00p The Woman King (1:10p) (4:10p) 7:10p See How They Run (1:00p) (3:10p) (5:20p) 7:30p Gigi & Nate (1:30p) 7:20p Minions: The Rise of Gru (12:50p) (2:40p) (4:30p) 6:20p The Invitation 8:10p DC League of Super-Pets (12:50p) (3:00p) (5:10p) 7:20p Where the Crawdads Sing (1:20p) (4:20p) 7:20p Elvis (4:00p) Top Gun: Maverick (1:40p) (4:40p) 7:40p Ticket Pricing Matinees All shows Noon to 5:30 PM Matinee: 6.00 3D Ticket Surcharge: $1.00 Evening All shows 5:30 PM and after Adults: $8.00 Children (11 & under): $6.00 Seniors (62+): $7.00 Military (w/ valid ID): $7.00 3D Ticket Surcharge: $1.00 Ticket prices and showtimes are subject to change without notice. Free Movies Cinema lets you watch free online movies categorized in popular genres. You'll find independent and public domain movies listed as thriller, adventure, horror, and other types. In addition to movies is a handful of free TV shows you can stream directly from the website. Action, Comedy, Drama, Horror, and Fantasy are just some of the 15+ different genres available. Some movies are sectioned off in a Short Films category, or you can browse by year, anywhere from the early 1900s to present day. A few of the movies we've seen here include The Fast and the Furious (1955), The OceanMaker, Liquify, The Punisher (1989), Brush With Danger, Edmund the Magnificent, Rio Lobo (1970), Our Planet - High Seas, The Happiest Guy in the World, Tiger King - The Life Exotic. There are plenty of others, too, old and new. If you're not sure what to watch, the Playlists page is a good place to start, as is the 250+ titles called out on the Feature Movies page. The small handful of series are on a single page here. Click Search at the top of the FMC website to see a list of their most popular movies, playlists, and categories. Movie quality ranges from a very low 144p to much better ones like 720p and 1080p. It depends, in part, on how old the movie is, which, unfortunately means you won't have much control over video quality. Films are verified by the original authors or production companies as being freely available for viewing. Many of these are actually movies hosted on YouTube. Whether they're streamed directly from Free Movies Cinema or are just embedded from other websites, they're all freely available to watch. A lot of FMC's collection is short films, and since it relies heavily on YouTube for hosting, some of the movies get removed without getting updated on the Free Movies Cinema site. It's also unclear how often new movies are added since there isn't a way to see recently added films and the site's social media pages and blog are infrequently updated. For some alternative sites, check out Crackle, Vudu, The Roku Channel, Tubi, and Freevee. Those services have a much larger collection, update the selections more often, and usually have fairly high-quality streams. Thanks for letting us know! Get the Latest Tech News Delivered Every Day Subscribe Tell us why! Sequence of images that give the impression of movement, stored on film stock For other uses, see Film (disambiguation). "Motion Picture" redirects here. For the magazine, see Motion Picture Magazine. "Movie", "Moving picture", and "Photoplay" redirect here. For other uses, see Movie (disambiguation), Moving picture (disambiguation), and Photoplay (disambiguation). This article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.Find sources: "Film" – news · newspapers · books · scholar · JSTOR (June 2019) (Learn how and when to remove this template message) Part of a series onFilmmaking Development Step outline Film treatment Scriptment Screenplay Film finance Film budgeting Green-light Pre-production Breaking down the script Script breakdown Storyboard Production board Production strip Day Out of Days Production schedule One liner schedule Shooting schedule Production Cinematography Principal photography Videography Shooting script Film inventory report Daily call sheet Production report Daily production report Daily progress report Daily editor log Sound report Cost report Post-production Film editing Re-recording Sync sound Soundtrack Music Special effects (soundvisual) Negative cost Distribution Distribution Film release (widelimiteddelayed) Roadshow Related topics Film history Filmography Guerrilla filmmaking Glossary See also Film Film crew Hook Pitch Screenwriting Spec script Film portalvte A film – also called a movie, motion picture, moving picture, picture or photoplay – is a work of visual art that simulates experiences and otherwise communicates ideas, stories, perceptions, feelings, beauty, or atmosphere through the use of moving images. These images are generally accompanied by sound, and, more rarely, other sensory stimulations.[1] The word "cinema", short for cinematography, is often used to refer to filmmaking and the film industry, and to the art form that is the result of it. Recording and transmission of film The moving images of a film are created by photographing actual scenes with a motion-picture camera, by photographing drawings or miniature models using traditional animation techniques, by means of CGI and computer animation, or by a combination of some or all of these techniques, and other visual effects. Before the introduction of digital production, series of still images were recorded on a strip of chemically sensitized celluloid (photographic film stock), usually at the rate of 24 frames per second. The images are transmitted through a movie projector at the same rate as they were recorded, with a Geneva drive ensuring that each frame remains still during its short projection time. A rotating shutter causes stroboscopic intervals of darkness, but the viewer does not notice the interruptions due to flicker fusion. The apparent motion on the screen is the result of the fact that the visual sense cannot discern the individual images at high speeds, so the impressions of the images blend with the dark intervals and are thus linked together to produce the illusion of one moving image. An analogous optical soundtrack (a graphic recording of the spoken words, music and other sounds) runs along a portion of the film exclusively reserved for it, and was not projected. Contemporary films are usually fully digital through the entire process of production, distribution, and exhibition. Etymology The name "film" originally referred to the thin layer of photochemical emulsion[2] on the celluloid strip that used to be the actual medium for recording and displaying motion pictures. Many other terms exist for an individual motion-picture, including picture, picture show, moving picture, photoplay, and flick. The most common term in the United States is movie, while in Europe film is preferred. Archaic terms include "animated pictures" and "animated photography". Common terms for the field in general include the big screen, the silver screen, the movies, and cinema; the last of these is commonly used, as an overarching term, in scholarly texts and critical essays. In early years, the word sheet was sometimes used instead of screen. History Main articles: History of film technology, History of film, and Precursors of film See also: History of animation Precursors The art of film has drawn on several earlier traditions in fields such as oral storytelling, literature, theatre and visual arts. Forms of art and entertainment that had already featured moving and/or projected images include: shadowgraphy, probably used since prehistoric times camera obscura, a natural phenomenon that has possibly been used as an artistic aid since prehistoric times shadow puppetry, possibly originated around 200 BCE in Central Asia, India, Indonesia or China The magic lantern, developed in the 1650s. The multi-media phantasmagoria shows that utilized magic lanterns were popular from 1790 throughout the first half of the 19th century and could feature mechanical slides, rear projection, mobile projectors, superimposition, dissolving views, live actors, smoke (sometimes to project images upon), odors, sounds and even electric shocks. Before celluloid Animated GIF of Prof. Stampfer's Stroboscopische Scheibe No. X (Trentsensky & Vieweg 1833) The stroboscopic animation principle was introduced in 1833 with the stroboscopic disc (better known as the phénakisticope) and later applied in the zoetrope (since 1866), the flip book (since 1868), and the praxinoscope (since 1877), before it became the basic principle for cinematography. Experiments with early phénakisticope-based animation projectors were made at least as early as 1843 and publicly screened in 1847. Jules Duboscq marketed phénakisticope projection systems in France from circa 1853 until the 1890s. Photography was introduced in 1839, but initially photographic emulsions needed such long exposures that the recording of moving subjects seemed impossible. At least as early as 1844, photographic series of subjects posed in different positions have been created to either suggest a motion sequence or to document a range of different viewing angles. The advent of stereoscopic photography, with early experiments in the 1840s and commercial success since the early 1850s, raised interest in completing the photographic medium with the addition of means to capture colour and motion. In 1849, Joseph Plateau published about the idea to combine his invention of the phénakisticope with the stereoscope, as suggested to him by stereoscope inventor Charles Wheatstone, and to use photographs of plaster sculptures in different positions to be animated in the combined device. In 1852, Jules Duboscq patented such an instrument as the "Stéréoscope-fantascope, ou Bioscope", but he only marketed it very briefly, without success. One Bioscope disc with stereoscopic photographs of a machine is in the Plateau collection of the Ghent University, but no instruments or other discs have yet been found. An animation of the retouched Sallie Garner card from The Horse in Motion series (1878–1879) by Muybridge By the late 1850s the first examples of instantaneous photography came about and provided hope that motion photography would soon be possible, but it took a few decades before it was successfully combined with a method to record series of sequential images in real-time. In 1878, Eadweard Muybridge eventually managed to take a series of photographs of a running horse with a battery of cameras in a line along the track and published the results as The Horse in Motion on cabinet cards. Muybridge, as well as Étienne-Jules Marey, Ottomar Anschütz and many others would create many more chronophotography studies. Muybridge had the contours of dozens of his chronophotographic series traced onto glass discs and projected them with his zoopraxiscope in his lectures from 1880 to 1895. Anschütz developed his own Electrotachyscope in 1887 to project 24 diapositive photographic images on glass discs as moving images, looped as long as deemed interesting for the audience. Pauvre Pierrot (1892) repainted clip Émile Reynaud already mentioned the possibility of projecting the images of the Praxinoscope in his 1877 patent application . He presented a praxinoscope projection device at the Société française de photographie on 4 June 1880, but did not market his praxinoscope a projector before 1882. He then further developed the device into the Théâtre Optique which could project longer sequences with separate backgrounds, patented in 1888. He created several movies for the machine by painting images on hundreds of gelatin plates that were mounted into cardboard frames and attached to a cloth band. From 28 October 1892 to March 1900 Reynaud gave over 12,800 shows to a total of over 500,000 visitors at the Musée Grévin in Paris. First motion pictures A frame from Roundhay Garden Scene, the world's earliest surviving film produced using a motion picture camera, by Louis Le Prince, 1888 By the end of the 1880s, the introduction of lengths of celluloid photographic film and the invention of motion picture cameras, which could photograph a rapid sequence of images using only one lens, allowed action to be captured and stored on a single compact reel of film. Movies were initially shown publicly to one person at a time through "peep show" devices such as the Electrotachyscope, Kinetoscope and the Mutoscope. Not much later, exhibitors managed to project films on large screens for theatre audiences. The first public screenings of films at which admission was charged were made in 1895 by the American Woodville Latham and his sons, using films produced by their Eidoloscope company,[3] and by the – arguably better known – French brothers Auguste and Louis Lumière with ten of their own productions.[citation needed] Private screenings had preceded these by several months, with Latham's slightly predating the Lumière brothers'.[citation needed] Early evolution A famous shot from Georges Méliès Le Voyage dans la Lune (A Trip to the Moon) (1902), an early narrative film and an early science fiction film. The earliest films were simply one static shot that showed an event or action with no editing or other cinematic techniques. Typical films showed employees leaving a factory gate, people walking in the street, the view from the front of a trolly as it traveled a city's Main Street. According to legend, when a film showed a locomotive at high speed approaching the audience, the audience panicked and ran from the theater. Around the turn of the 20th century, films started stringing several scenes together to tell a story. (The filmmakers who first put several shots or scenes discovered that, when one shot follows another, the act establishes a relationship between the content in the separate shots in the minds of the viewer. It this relationship that makes all film storytelling possible. In a simple example, if a person is shown looking out a window, whatever the next shot shows, it will be regarded as the view the person was seeing.) Each scene was a single stationary shot with the action occurring before it. The scenes were later broken up into multiple shots photographed from different distances and angles. Other techniques such as camera movement were developed as effective ways to tell a story with film. Until sound film became commercially practical in the late 1920s, motion pictures were a purely visual art, but these innovative silent films had gained a hold on the public imagination. Rather than leave audiences with only the noise of the projector as an accompaniment, theater owners hired a pianist or organist or, in large urban theaters, a full orchestra to play music that fit the mood of the film at any given moment. By the early 1920s, most films came with a prepared list of sheet music to be used for this purpose, and complete film scores were composed for major productions. A clip from the Charlie Chaplin silent film The Bond (1918) The rise of European cinema was interrupted by the outbreak of World War I, while the film industry in the United States flourished with the rise of Hollywood, typified most prominently by the innovative work of D. W. Griffith in The Birth of a Nation (1915) and Intolerance (1916). However, in the 1920s, European filmmakers such as Eisenstein, F. W. Murnau and Fritz Lang, in many ways inspired by the meteoric wartime progress of film through Griffith, along with the contributions of Charles Chaplin, Buster Keaton and others, quickly caught up with American film-making and continued to further advance the medium. Sound In the 1920s, the development of electronic sound recording technologies made it practical to incorporate a soundtrack of speech, music and sound effects synchronized with the action on the screen.[citation needed] The resulting sound films were initially distinguished from the usual silent "moving pictures" or "movies" by calling them "talking pictures" or "talkies."[citation needed] The revolution they wrought was swift. By 1930, silent film was practically extinct in the US and already being referred to as "the old medium."[citation needed] Color Another major technological development was the introduction of "natural color," which meant color that was photographically recorded from nature rather than added to black-and-white prints by hand-coloring, stencil-coloring or other arbitrary procedures, although the earliest processes typically yielded colors which were far from "natural" in appearance.[citation needed] While the advent of sound films quickly made silent films and theater musicians obsolete, color replaced black-and-white much more gradually.[citation needed] The pivotal innovation was the introduction of the three-strip version of the Technicolor process, first used for animated cartoons in 1932, then also for live-action short films and isolated sequences in a few feature films, then for an entire feature film, Becky Sharp, in 1935. The expense of the process was daunting, but favorable public response in the form of increased box office receipts usually justified the added cost. The number of films made in color slowly increased year after year. 1950s: growing influence of television In the early 1950s, the proliferation of black-and-white television started seriously depressing North American theater attendance.[citation needed] In an attempt to lure audiences back into theaters, bigger screens were installed, widescreen processes, polarized 3D projection, and stereophonic sound were introduced, and more films were made in color, which soon became the rule rather than the exception. Some important mainstream Hollywood films were still being made in black-and-white as late as the mid-1960s, but they marked the end of an era. Color television receivers had been available in the US since the mid-1950s, but at first, they were very expensive and few broadcasts were in color. During the 1960s, prices gradually came down, color broadcasts became common, and sales boomed. The overwhelming public verdict in favor of color was clear. After the final flurry of black-and-white films had been released in mid-decade, all Hollywood studio productions were filmed in color, with the usual exceptions made only at the insistence

King 2019 Multinational In 4DX. Jon Favreau, Director Inception 2020 Multinational 4DX re-release,[28] Christopher Nolan, Director The Matrix Resurrections 2021 Multinational In 4DX. Lana Wachowski, Director Canvas 4D Conference 21 2021 Multinational In 4D Sync. Laxmikanth Dorai, Entrepreneur and Inventor Top Gun: Maverick 2022 Multinational In 4DX. Tom Cruise, David Ellison, Producers Oppenheimer 2023 Multinational In 4DX. Christopher Nolan, Director[29] See also Film portal Avatar: Flight of Passage List of 4DX motion-enhanced films Tribeca Enterprises Walking simulator Notes ^ Also known as R. L. Stine's Haunted Lighthouse 4-D) References ^ Archived at Ghostarchive and the Wayback Machine: "4DX Cinemas Next Generation - Motion Seats, Wind, Fog, Lighting, Bubbles, Water & Scents". YouTube. ^ Archived at Ghostarchive and the Wayback Machine: "Smelly Screens & Moving Seats At The UK's First 4DX Cinema | Swipe". YouTube. ^ Vourlias, Christopher (2020-01-21). 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Retrieved 2022-03-27. ^ Nolan, Christopher (2023-07-21), Oppenheimer (Biography, Drama, History), Atlas Entertainment, Syncopy, Universal Pictures, retrieved 2022-03-27 Retrieved from " 4Not to be confused with MX4D. 4D film format developed by CJ CGV 4DXLogo used since 20194DX seats at the Cinema Sunshine Heiwajima in TokyoWebsite ◆ 4DX is a 4D film format developed by CJ 4DPlex, a subsidiary of South Korean cinema chain CJ CGV. It allows films to be augmented with various practical effects, including motion-seats, wind, strobe-lights, simulated-snow, and scents. First introduced commercially in 2009, it presents films in both stereoscopic 3-D and monoscopic 2-D formats.[1] CJ has licensed the technology worldwide. As of September 2019[update], CJ 4DPlex operates 678 4DX theaters in 65 countries through partnerships with more than 80 theaters, including Wanda Cinemas, Cineworld, Regal Cinemas, Cinépolis, Event Cinemas, Village Cinemas, and Nu Metro. The company recorded an annual growth rate of more than 50 percent from 2013 to 2018.[2] History South Korea The 4DX technology has made its commercial debut at the CGV Sangam theater in Seoul in 2009.[3] Following the success of Avatar, the technology expanded to more theaters in South Korea.[4] Mexico In June 2011, Mexico-based Cinépolis have invested $25 million and made an agreement with the CJ Group to bring the 4DX technology to its 11 locations in the country, with the first opening in a theater in Mexico City.[5] It marked the technology's debut in the Americas and outside the Asia region, and the technology expanded throughout Mexico since its debut. In 2019, the company announced that they would install the "4DX Screen" theater, a theater with an expanded multi-sided screen with the 4DX theaters, in the country in the summer season of 2020.[6] South America In 4DX reach to South America, Cinépolis has expanded its 4DX reach to South America, opening its first location at a theater in São Paulo, Brazil.[7] The company later premiered the 4DX theater in Colombia at the El Limonar Shopping Center in Cali in July 2013.[8][9] Cine Hoyts (now part of Cinépolis) opened the first 4DX theater in Chile in 2013.[10] United States At CinemaCon in March 2014, CJ 4DPlex announced that it had reached an agreement with AEG and Regal Cinemas to introduce the country's first 4DX auditorium at Regal Cinemas L.A. Live in downtown Los Angeles.[11] In 2018, CJ and Regal's new parent company Cineworld announced that it planned to expand 4DX to at least 79 Regal locations.[12] As of 2020, there is an approximate total of 32 locations throughout the United States, primarily from various Regal locations, one Marcus Theatres location in Gurnee, two Cinépolis locations, and CGV's second U.S. at The Source OC in Buena Park.[13][14][15] Canada Cineplex Entertainment premiered a 4DX auditorium at one of its Toronto locations on 4 November 2016.[16] It opened a second location in Calgary in August 2019.[17] Currently, there are six 4DX locations in Canada. India In India, only five 4DX screens are currently available - PVR Cinemas has nine in Ahmedabad, Indore, Noida, Hyderabad, Chennai, Bangalore, Kochi, Gurgaon and Mumbai and Cinépolis also has five screens in Thane, Navi Mumbai, Saket and New Delhi. The first 4DX theatre in Kerala was launched at the Lulu International Shopping Mall in Kochi on 20 December 2021 with the release of Spider-Man: No Way Home. Talking to press after signing the agreement, Ajay Bijli, CMD at PVR said, "In a small time since the launch in Noida, 4DX format has outperformed by far all other formats." Japan Since opening its first theater in Korona World Cinemas in April 2013, the theater chain has seen an increase in the installation of 4DX theaters. It operates 4DX theaters nationwide in partnership with large theater chains such as Aeon Cinemas and United Cinemas.[18] Europe (United Kingdom, France, Austria, Denmark and Romania) In 2015 4dx opened in Romania with a lot of hype since it was the first one.[19] In 2017, CJ 4DPLEX partnered with France's Pathé and Denmark's Nordisk Film Kino to open its first 4DX theater in Europe.[20] It quickened its expansion in Europe by signing partnerships with Austrian theater operator Hollywood Megaplex in February 2017 and Cineworld in the United Kingdom.[21] China CJ 4DPLEX started integrating 4DX within the Chinese market in cooperation with CJ CGV in 2006. In 2013, it signed contracts with UME, a local theater operator in China. In 2014, CJ 4DPLEX made partnerships with Woosang More, WoMai, Beijing Jinbo, and Golden Harvest. In December 2014, CJ 4DPLEX formed a partnership with Wanda Cinema, a Chinese theater operator.[22] Costa Rica In Costa Rica, the 4DX technology made its commercial debut at Cinépolis in 2014.[23] South Africa In 2015, CJ 4DPLEX and Nu Metro Cinemas entered a partnership to open 5 4DX theaters in South Africa, making its debut in the African continent.[24] It opened the first 4DX auditorium in December that year with the release of Star Wars: The Force Awakens at the V&A Waterfront theater.[25] Australia At CinemaCon 2017, 4DX signed a contract with Australian theater operator Village Cinemas to open its first 4DX theater in Melbourne, Victoria. It opened at the Century City theater in Melbourne in 2017 with the release of Thor: Ragnarok.[27] It was the first time that the company entered Oceania and the Australian continent, and it made the technology available to all six continents.[28][27] Box office performance In August 2019, 4DX reached 2.7 million moviegoers. The top three performing films for 4DX in August were Fast and Furious Presents: Hobbs & Shaw, The Lion King, and Aladdin. The local films The Bravest and One Piece: Stampede performed well in China and Japan.[29] As of 6 August 2019[update], the top five movie titles of 4DX global box office hits in the first half of 2019 were: Avengers: Endgame ($34,705K) Aladdin ($24,759K) Aquaman ($21,301K) The Lion King ($16,841K) Captain Marvel ($14,133K) In 2018, the company attracted a cumulative 24 million viewers a year, recording $290 million in box office revenue.[citation needed] In July 2019, the company attracted 3.07 million viewers and $38 million in ticket sales globally.[30] Variations 4DX VR The 4DX VR technology has expanded to virtual-reality, also known as 4DX VR, which utilizes a set of specific 4DX model seats consisting of VR headsets, similar to that of virtual reality amusement rides, and is described to be the "world's first VR theater".[31] First showcased at the AAE 2017 and later IAAPA Attractions Expo 2017, it plays exclusive virtual reality-produced films, short films, as well as games and movie trailers.[32][33] There are at least six versions of the 4DX VR technology brand: Disk for horizontal rotation, Ride which consists of four-to-eight seats on a 6-axis motion-platform, Racing for presentations focused on the racing genre, Sway and Twist in which seats enable twist and side movements, motion-chair which is a singular 4DX chair consisting of the VR headsets, and Sports for sports-focused presentations with specific bike, snowboard, and kayak designs.[32] 4DX Screen The 4DX Screen technology (formerly 4DX with ScreenX) combines the multi-screen projection, known as ScreenX, and the motion-seats in a theater. It was first introduced in 2018 and made its debut in CinemaCon 2018.[34] Both technologies are owned by CJ 4DPLEX. Awards 2014: 4DX won the I3DS (International 3-D and Advanced Imaging Society) "Cinema Innovation of the Year" award.[35] 2015: 4DX won the Edison Awards, Silver Prize for Media and Visual Communication Entertainment Category.[citation needed] 2017: 4DX was chosen as one of "The Most Innovative Companies of 2017" for the Live Events Category by the magazine Fast Company.[36] 2018: 4DX and ScreenX won the Edison Awards, Silver Prize for Media and Visual Communication Entertainment Category.[37][38] 2018: 4DX won the "Innovation Technology of the Year Award" at Big Cine Expo.[39] 2019: 4DX and ScreenX won the iResearch Award, Originative Cinema Technology Category.[40] 2019: 4DX was chosen as one of "The Most Innovative Companies of 2019" for the Live Events Category by Fast Company.[41] Films Further information: List of 4DX motion-enhanced films Gallery 4DX theater in Vietnam. 4DX at a Korona Cinemas theater in Anjō, Japan. 4DX at the Pathé Carré de Soie in Lyon, France. 4D Venue in Los Angeles, United States. 4DX theater at a shopping mall in Salvador, Brazil. 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