Science Fiction Research Association

Dreams Not Only American

Science Fiction's Transatlantic Transactions

7-10 July 2011

KEYNOTE SPEAKERS:

Roger Luckhurst (University of London)

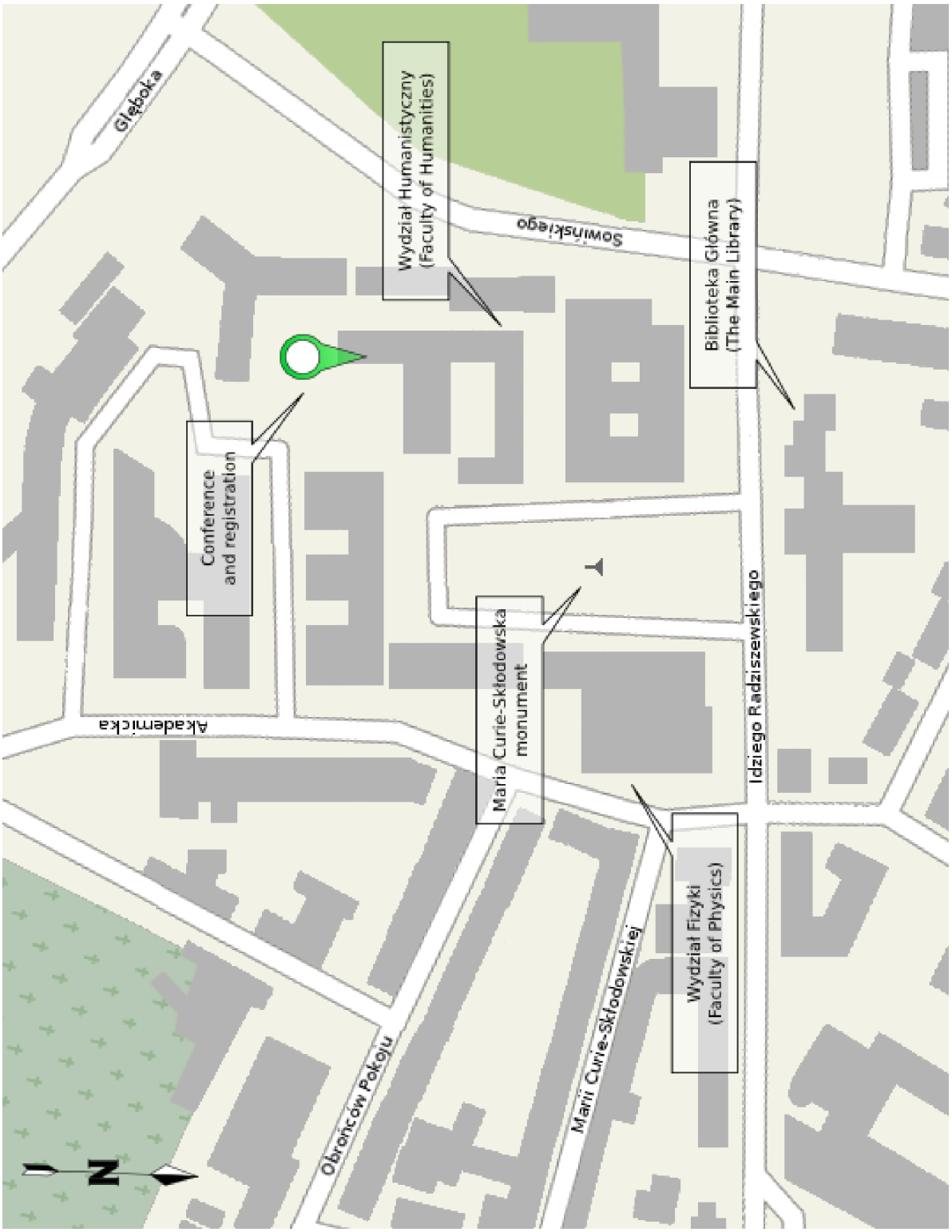
John Rieder (University of Hawaii)

CONFERENCE VENUE:

Faculty of Humanities,
Maria Curie-Skłodowska University

www.sfra2011.pl

Maria Curie-Skłodowska University campus



402 words from the organizer

Back in November 1997, at an American Studies conference in Graz, my dear colleague Elisabeth Kraus told me about a scholarly organization devoted to the study of science fiction. I suppose you can guess what organization she meant. Little did I know then that 14 years later I would be organizing a conference for the very same association, and only the second one outside North America to that. In the years between, Science Fiction Research Association has possibly been the best thing that has happened to me professionally (and not only). I have made friends here. I have had some of the most stimulating intellectual conversations in my life with its members. I have learnt more than I can even start to enumerate. I have listened to great writers at conferences and, on the listserv, been helped by scholars and critics whose names I previously saw only on the book spines. SFRA and the people I have met through it have opened for me more intellectual windows, doors and fissures than any other academic or non-academic group. Most importantly, however, I have always felt at home here.

I hope that what we have prepared for you in Lublin will, in some small measure, repay for all the good things that SFRA has given me over the years. Please note that the first person plural is not *pluralis majestatis* here since no such event can be organized by one person (unless your name is Craig J.). So I would like to take this opportunity to acknowledge and thank for all help in things small and big the following graduate students, junior faculty, and faculty (not all of them converted to SF but I'm working on it) from the Maria Curie-Skłodowska University and the Catholic University of Lublin:

Ewelina Bańka, Mirella Czerwiec-Dykiel, Piotr Florek, Adam Głaz,
Izabella Kimak, Hubert Kowalewski, Mateusz Liwiński,
Beata Marczyńska-Fedorowicz (and her husband Łukasz), and Julia Nikiel.

The conference would not be possible without them.

I would also like to acknowledge the support of the Department of English, the Dean of the School of Humanities, the Maria Curie-Skłodowska University Foundation, the Marketing Department of the City of Lublin, the Grodzka Gate-NN Theatre Centre, and Agnieszka Mazurkiewicz and her staff at the Grand Hotel Lublinianka.

We hope that you will also have some time to explore Lublin – there is really no city like that in Poland.

Have a great conference.

Paweł Frelik

Thursday, July 7

8:15-17:00 Registration open

9:00-9:30 Conference opening

9:30-10:30

Keynote lecture
Moderator: Veronica Hollinger

John Rieder "SF and the Nation, Mass Culture and the World"

10:30-11:00 Coffee break

11:00-12:30

Sessions

Room 1

Global Science Fictions
Moderator: Alfredo Suppia

- Keren Omry "Farfal'n heym: Constructing an Alternate Home in Semel's *IsraIsland* and Chabon's *Yiddish Policemen's Union*"
- Yu-Fang Lin "Taiwan-United States-China Relations in the Science Fiction Novel *In an Age of Prosperity: China 2013*"
- Arianna Gremigni "Strange Encounters in Canadian Science Fiction: Nalo Hopkinson's *Midnight Robber*"

Room 2

Histories of Science Fiction 1
Moderator: Darren Harris-Fain

- Andy Sawyer "The Woman Who Built Science Fiction: Jane Webb Loudon's manifesto for sf"
- Andrew Cameron "Revolutionary Dreams: Kepler's *Somnium* and Speculative Fiction of the Copernican Revolution"
- Matthias Schwartz "The invention of "Nauchnaya fantastika" in the context of the Soviet cultural politics of the late 1920s and early 1930s"

12:30-14:30	Lunch on your own
14:30-16:00	**Sessions**
Room 1	**SF behind the Curtain** **Moderator: Andy Sawyer** • Ewa Mazierska "Between past and future, Poland and Japan: Heterotopias of *Avalon*" • Sonja Fritzsche "Dreaming of Homeland in SF Film from Behind the Iron Curtain" • Larisa Mikhaylova "Approaches to Characterization in Soviet Science Fiction of 1950-1990s"
Room 2	**Language and Cognition in SF** **Moderator: Veronica Hollinger** • Adam Głaz "Rorschach, We Have A Problem! Peter Watts Meets Stanisław Lem" • Hubert Kowalewski "Language in the (alien) flesh, or why extraterrestrials don't feel like talking" • Jason Ellis "A Cognitive Approach to Science Fiction"
16:00-16:30	Coffee break
16:30-18:00	**Sessions**
Room 1	**Global Visions** **Moderator: Sonja Fritzsche** • Ritch Calvin "The Border, *concientización*, and *Sleep Dealer*" • Ewa Mazierska "Jerzy Skolimowski and Fantastic Visions"
Room 2	**Varieties of Alterity** **Moderator: Joan Gordon**

- Andrew Ferguson “An Archipelago of Chaos: Earthsea and the Dragonist Revision”
- Marlies Bailey “Hive Minds: Consumerism, Diversity and Destruction in Anglo-American Science Fiction”
- Stina Attebery “The Development of Companion Species Relationships through Interspecies Dialogues in the Science Fiction of Eleanor Arnason”

18:00-20:30 Dinner on your own

Closed screening

20:30-23:00

Solaris (1968) – TV adaptation directed by Boris Nirenburg.
English subtitles, 142 mins.

Friday, July 8

9:00-10:30 **Sessions**

Histories of Science Fiction 2
Moderator: Wendy Gay Pearson

Room 1

- Chris Leslie “Translation and Cosmopolitan Science in Hugo Gernsback's Magazines”
- Zahra Jannessari Ladani “The Machine and the Mind in Weinbaum’s Science Fiction”
- Darren Harris-Fain “Tintin, Science Fiction, and European History”

Transatlantic Transactions
Moderator: Jason Ellis

Room 2

- Doug Davis “William Gibson’s Transatlantic Speculations in his Three Latest Novels”
- Patrick Sharp “Minister Faust and Transatlantic American Studies”
- Joan Haran “Shelley Jackson's *Half Life* and Transatlantic Identity Politics”

10:30-11:00 Coffee break

11:00-12:30 **Sessions**

The Shapes of the Future
Moderator: Susan Knabe

Room 1

- Veronica Hollinger “Futurity and Forgetting: Archive Anxiety in Science Fiction”
- Joan Gordon “Varieties of Anthropomorphism: From Fantasy to Science Fiction in the Graphic Novel”
- Sherryl Vint “Consciousness and Community in Ted Chiang’s *The Lifecycle of Software Objects*”

Environmental Science Fiction Before 1962 (and some after)
Moderator: Keren Omry

Room 2

- Hayley Keight “’Drinking up Green Matter’: Ray Bradbury the Proto-environmentalist in *Fahrenheit 451*”
- Chris Pak “Nature's Other in European Science Fiction”
- Justyna Sierakowska “The Generation Starship and Ecofeminist Transgression in Octavia Butler's *Dawn* and Molly Gloss' *The Dazzle of Day*”

12:30-14:00 Lunch on your own

14:30-23:00	**Afternoon/evening excursion (transfers by coach)** • Kozłówka n/Lublin – guided tour of the 18th-c. Zamoyski Palace and self-guided tour of the Socialist-Realist Art Museum (how's that for a juxtaposition?) • Grodzka Gate Center and the multimedia tour of Lublin's past • traditional Polish cuisine dinner (vegetarian option – NATURALLY – available) in a restored grain mill outside Lublin

Saturday, July 9

9:00-12:30	Registration open
9:30-10:30	**Keynote lecture** **Moderator: Arthur Evans** **Roger Luckhurst "World's Fairs' Futures and the Transatlantic Encounter"**
10:30-11:00	Coffee break
11:00-12:30 **Room 1**	**Sessions** **Gender and Sexuality** **Moderator: Ritch Calvin** • Josefine Wälivaara "Queer perspectives and subversive potential in *Firefly*" • Wendy Gay Pearson "New Cartographies of Desire: Nalo Hopkinson's Queer Worlds" • Lisa Yaszek "Dreams Not Only Masculine: the Secret History of Domesticity in Science Fiction"

	Hispanic Science Fiction **Moderator: John Rieder**
Room 2	• Alfredo Suppia and Lúcio Reis "Draft for a Critical History of Argentine Science Fiction Cinema" • Fernando Angel Moreno "Recent Spanish Science Fiction and Its Modes" • Mariano Martín Rodríguez "Science Fiction as Mainstream Literature: the Spanish Scientific Romance and Its Reception before the 1936 Civil War"
12:30-14:30	Lunch on your own
14:30-16:00	**Sessions**
Room 1	**Teaching SF roundtable** **Moderator: Ed Carmien** • Participants: Lars Schmeink, Larisa Mikhaylova, Andy Sawyer, Peter Sands, Patrick Sharp, Ed Carmien
Room 2	**Pat Murphy & Karen Joy Fowler** **Moderator: Lisa Yaszek** • The writers speak on their writing and James Tiptree, Jr. Award
16:00-16:30	Coffee break
16:30-18:00	**Sessions**
Room 1	**SF Television and Film** **Moderator: Sherryl Vint** • Stefan Rabitsch "'Rule, Britannia! Britannia, rule(s) the space in *Star Trek*' - the transatlantic construction of a thematic micro space in the Star Trek continuum" • Lars Schmeink "Splicing Revenants – the Posthuman in Recent Vampire Films"

Room 2	**Playing with Science Fiction** **Moderator: Christopher Leslie** • Florian Bast "Fantastic Voices: Octavia Butler's First-Person Narrators" • Mateusz Liwiński "Dreaming through the border—opera and the work of sympathy in P. K. Dick's *Do Androids Dream of Electric Sheep?*"
19:00-22:00	**Awards banquet – Grand Hotel Lublinianka**
22:00-??:00	Festivities continue in the Old Town's bars – see the website for the info on the Different Sounds Music and Art Festival and a salsa punk concert that night

Sunday, July 10

9:0-10:30 **Room 1**	**Science Fiction Research Association Annual Business Meeting.** All members are more than welcome – this year's agenda includes, among others, the future of the *SFRA Review*

List of conference participants

Stina	Attebery	St. Olaf College
Marlies	Bailey	University of Exeter
Florian	Bast	University of Leipzig
Steven	Berman	Oakland Community College, Auburn Hills MI
Ritch	Calvin	SUNY Stony Brook
Andrew	Cameron	Curtin University
Ed	Carmien	Mercer County Community College
Doug	Davis	Gordon College
Jason W.	Ellis	Kent State University
Arthur	Evans	De Pauw University
Andrew	Ferguson	University of Virginia
Piotr	Florek	Maria Curie-Skłodowska University, Lublin
Karen Joy	Fowler	Tiptree Prize motherboard
Paweł	Frelik	Maria Curie-Skłodowska University, Lublin
Sonja	Fritzsche	Illinois Wesleyan University
Robert	Gadowski	University of Wrocław
Julia	Gatermann	University of Hamburg
Adam	Głaz	Maria Curie-Skłodowska University, Lublin
Joan	Gordon	Nassau Community College
Arianna	Gremigni	University of Florence
Joan	Haran	Cardiff University
Darren	Harris-Fain	Auburn University Montgomery
Veronica	Hollinger	Trent University
Hayley	Keight	University of Manchester
Susan	Knabe	University of Western Ontario
Hubert	Kowalewski	Maria Curie-Skłodowska University, Lublin
Zahra Jannessari	Ladani	University of Tehran
Christopher	Leslie	Polytechnic Institute of New York University
Yu-Fang	Lin	Kent State University
Mateusz	Liwiński	John Paul II Catholic University of Lublin
Roger	Luckhurst	University of London
Beata	Marczyńska-Fedorowicz	Maria Curie-Skłodowska University, Lublin
Ewa	Mazierska	University of Central Lancashire
Larisa	Mikhaylova	Lomonosov Moscow State University
Fernando Angel	Moreno	Universidad Complutense de Madrid
Pat	Murphy	Tiptree Prize motherboard
Keren	Omry	Tel Aviv University
Chris	Pak	University of Liverpool
Wendy Gay	Pearson	University of Western Ontario
Stefan	Rabitsch	University of Klagenfurt
Lúcio	Reis	Federal University of Juiz de Fora
John	Rieder	University of Hawaii
Mariano Martín	Rodríguez	Universidad Complutense de Madrid
Peter	Sands	University of Wisconsin, Milwaukee
Andy	Sawyer	University of Liverpool

Lars	Schmeink	University of Hamburg
Matthias	Schwartz	Freie Universität Berlin
Patrick	Sharp	California State University, Los Angeles
Justyna	Sierakowska	University of Białystok
Alfredo	Suppia	Federal University of Juiz de Fora
Sherryl	Vint	Brock University
Josefine	Wälivaara	Umeå University
Lisa	Yaszek	Georgia Institute of Technology

ABSTRACTS

Stina Attebery

The Development of Companion Species Relationships through Interspecies Dialogues in the Science Fiction of Eleanor Arnason

Following the introduction in her 1993 novel *Ring of Swords* of the "hwarhath," a race furry, humanoid aliens, Eleanor Arnason has been developing a uniquely hwarhath body of literature that she introduces as being written by these alien authors and translated and annotated by humans. These eleven hwarhath short stories and novellas have never been published together, but when read in conjunction with each other they offer a provocative series of views of humanity through the subjective position of an alien Other. This aspect of Arnason's hwarhth short fiction connects these stories to debates about the subjectivity of other species discussed by Jacques Derrida and other scholars working in the field of animal studies. Joan Gordon and Sherryl Vint's extension of animal studies arguments about subjectivity and communication among different species to the genre of science fiction opens up the possibility of reading the encounters between the hwarhath and humans in Arnason's short stories as acts of interspecies dialogue that have the potential to change the way these two species understand their own species identity. I argue that the changes that the hwarhath undergo in conceptualizing their species identity are best understood through Donna Haraway's concept of "companion species" relationships, in which a species approaches Otherness with curiosity and enthusiasm and learns to define their own species in relation to the Otherness they encounter.

Marlies Bailey

Hive Minds: Consumerism, Diversity and Destruction in Anglo-American Science Fiction

Jack Finney's *The Body Snatchers* (1955), John Wyndham's *The Day of the Triffids* (1951) and H.G. Well's *The War of the Worlds* (1898) are three Anglo-American science fiction novels on the destruction of stagnant social structures. These novels cross borders as they represent the destruction of worlds; the problems they offer are not local as in Stephen King's Maine or Clive Barker's Liverpool. Moreover, their radio, film and television adaptations have crossed a multitude of international borders. However, *The Body Snatchers*, an American novel has remained mainly static, as most of the adaptations have been American productions. The British fictions have been more successful in their border crossings through global influences such as Hungarian directors or German radio broadcasts. A most notable international adaptation, especially in relation to this conference, is the Polish film adaptation of *The War of the Worlds*: *The War of the Worlds: Next Century* (1983) by Piotr Szulkin in which he addresses the political situation of Poland in the period of the Polish People's Republic. The concept that one of these classics has been adapted to evaluate a social situation shows that these fictions have more global and political implications than their obvious apocalyptic themes suggest. The monsters portrayed in these novels are seen as destructive forces and could be compared to the apocalyptic figure of the zombie, which is often interpreted as a critique on consumer society. These malevolent monsters (tiffids, tripods and pod people) consume destructively, a metaphor for the consumer attitude of our society. Our consumer behaviour is destructive as it portrays a vicious circle, it degenerates, society become more ferocious in its consumption. In the aforementioned fictions society is consumed entirely, creating the possibility of new social structures. The destruction of our world and its discourses clears the way for a new world order. The pod people function through a hive mind, they represent a society with no diversity: a better world order with no social conflict. Through large-scale destruction triffids and tripods make existing world orders and discourses impossible to reinforce. After the removal of the monsters earth's inhabitants are forced to rethink their world and the way society functions. The creatures represent a warning that the trusted social structures were destructive, as these structures served our own fierce drive for diversity and this diversity leads to conflict. These monsters have a message; it is time for a new world order. A world without diversity is a better one. This is the utopia we have been looking for, as Dr Kibner states in *Invasion of the Body Snatchers* (1978): "Don't be trapped by old concepts [...] you're evolving into a new life form." This presentation will explore the international borders these fictions have crossed and also their global complications in relation to questions about utopia and the destruction of existing social structures.

Florian Bast
Fantastic Voices: Octavia Butler's First-Person Narrators

Octavia Butler, the first black woman to be commercially successful as a science fiction author, is known for her novel's minute dissection of the complexities of power and the dynamics of oppression and resistance. Her oeuvre has received considerable attention from scholars of the fantastic and of African American women's literature. As such, it is part of a more recent tendency in academia to investigate more closely the dynamic interplay of minority literature and the fantastic in popular culture. An aspect which has been largely overlooked is Butler's construction of narrative perspective. In creating their narrators as characters at the heart of their fantastic contents, such as time travelers, human-vampire hybrids, or humanalien children of a third sex, Butler's writings invoke postmodern imaginings of the subject to bespeak dynamics of power and oppression created at the intersection of race, gender, and class. As part of a larger scholarly project investigating agency in Butler's oeuvre, my presentation will address these constructions critically. I contend that the novels' first-person narrators present a particularly fertile intersection of the discourses of African American women's literary tradition, agency, subjectivity, and the fantastic. They serve to fashion close ties to genres like the (neo-)slave narrative but also offer a unique opportunity to construct fantastic hybrid subjects. Thus, these first-person narrations form a late 20th- and early 21st-century effort of the fantastic to deconstruct traditional notions of agency based on the liberal humanist autonomous subject in popular culture. They constitute a highly complex and fertile re-working of some of the traditions of African American women's literature's fashioning of identity. My presentation will both address this intersection in relation to its general importance in Butler's work and focus on her *short stoy* "*The Evening and the Morning and the Night*" (1987), to give an exemplary and more detailed analysis of the productivity of this approach.

Ritch Calvin
The Border, *concientización*, and *Sleep Dealer*

In 2008, Alex Rivera released *Sleep Dealer*, a low-budget Mexican science fiction film, which images a future in which much of the undesirable labor within the United States is now performed by virtual laborers, called sleep dealers. While located in Mexico, they are able to manipulate machines and equipment within the US. The film, however, takes a varied approach to the question of labor, the border, nationality, and exploitation (human and resources). The film can be understood through the lens of Gloria Anzaldúa's (and several other Chicana's) work on the border and liminality. Furthermore, by juxtaposing the narratives of two men of Mexican descent (Memo and Rudy), the film examines *concientización*, a coming to consciousness and radicalization. While Memo uses the cybernetic mediation to attempt a better life for himself, away from the "backward" roots of his family, Rudy uses the cybernetic nodes to "defend" the US against "water terrorists" within Mexico. Even though the border has been "erased," both men arrive at a new understanding of their relationship to their past and their duty toward the future.

Andrew Cameron
Revolutionary Dreams: Kepler's *Somnium* and Speculative Fiction of the Copernican Revolution

Kepler's *Somnium* (1634) heralded a new mode of speculative literature which utilised science as a way of understanding the world. The Copernican Revolution had overthrown traditional modes of thought, replacing a cosmology based on theology with one based on empirical observation and reason. Inspired by this paradigm shift, *Somnium* signifies the divide between tradition and modernity. Kepler's theories on lunar astronomy are hidden beneath a narrative of traditional mythology, with natural philosophy sharing the pages with witches and daemons. The story is a microcosm of the concerns and anxieties of the seventeenth century, an intricate blend of mysticism and modern science. Kepler's development of this text over a period of forty years charts the career of one of Europe's greatest scientists, as well as the dialectic between theological and scientific worldviews that formed the basis of his beliefs. This paper will explore the conditions that gave rise to this new mode of scientific speculative literature by using *Somnium* as a case

study. It will demonstrate that the same anxieties that informed these texts have had a profound impact on the development of science fiction and are still active in the genre today.

Doug Davis
William Gibson's Transatlantic Speculations in his Three Latest Novels

In this paper I show how William Gibson's latest three "speculative realist" novels—*Pattern Recognition*, *Spook Country*, and *Zero History*—use the thematics of decoding, and specifically the praxis of artistic interpretation, to craft an aesthetics of globalization. Globalization is treated synecdochically in these two novels, its form latent in singular and enigmatic works of postmodernist artwork: the footage, locative art, and designer clothing. When these novels' protagonists finally decode these mysterious works of art they also come to an understanding of the forces and history of globalization.

In these three recent novels Gibson rewrites the three novels of his Sprawl Trilogy to provide literary expressions of transnational space instead of cyberspace. "Everyone says I foresaw cyberspace," Gibson remarks in a recent Reuter's Life interview about *Spook Country*, "but I did foresee the world of globalization." While most critics focused on Gibson's vision of the virtual world in his cyberpunk books, his science fiction also represented the material world of globalization. Frederic Jameson early on identified Gibson's brand of cyberpunk as "the supreme *literary* expression if not of postmodernism, then of late capitalism itself." Gibson no longer writes science fiction because, as he points out, contemporary reality has caught up with his globalized and computerized vision.

Gibson accordingly turns his virtualized future into the commodified present. In place of hackers Gibson now writes about aesthetic detectives who, seeking the origins and meanings of works of digital art, enter vast global networks of cultural production in a post-9/11 world. These art historical research projects figure as a way for Gibson to retell the history and reveal the scope of globalization, both of which are always erased by commodities. In *Pattern Recognition*, Cayce Pollard's search for the source of the mysterious, globally popular internet footage takes her deep into the new economy of post-Soviet Russia. In *Spook Country*, Hollis Henry's investigation of the new media of locative art brings her into contact with the cold war's third world diasporic peoples. In *Zero History*, Hollis Henry's search for the maker of the mysterious designer-clothing known as Hounds likewise leads her on a global adventure that links old worlds and new. All three novels ultimately decode their mysterious postmodernist artworks by demystifying the globalized world, revealing the labor, distribution networks, histories and agendas involved in the production of otherwise mystified/mysterious works of transnational art.

Jason W. Ellis
A Cognitive Approach to Science Fiction

This paper addresses the lack of scholarship on the relationship between cognitive science, evolutionary psychology, and science fiction. In fact, the majority of cognitive cultural studies work emphasizes mainstream literature over genre fiction. There are few exceptions to this trend, and it is my intention to initiate a more systematic approach that brings science fiction studies into the realm of cognitive cultural studies. I will ameliorate the disconnection between cognitive accounts of culture and science fiction by developing a theory of brain evolution that accounts for what Bruce Mazlish calls the fourth discontinuity. According to Mazlish, humans co-evolved with their technology—each influencing the development of the other. Cognitive psychological accounts of the human brain's evolution largely ignore the influence of technology on the development of human cognitive abilities. Connecting theories of the human brain to humanity's technological developments will enable a unique critique of science fiction as the literature at the intersection of the brain, science, and technology.

Andrew Ferguson
An Archipelago of Chaos: Earthsea and the Dragonist Revision

Tehanu, the fourth novel in Ursula Le Guin's Earthsea series, represents a surprising departure from the foregoing three books, a shift so extreme that it led Darko Suvin to hypothesize that *Tehanu* stands as the first book in a "Second Earthsea Trilogy" that "continues and strongly modifies the first one," and set himself to hunting down "what and how may be cognitive in this Second Trilogy." Though the "how" remains somewhat in suspension, he perceptively locates the "what" in "a womanist ... [and] also a dragonist revision." While much of the critical literature on the Earthsea series has addressed the "womanist" revision inaugurated in *Tehanu*, little has been done on the "dragonist" shift — even though the relationship between woman and dragon, especially the shifting form of Therru/Tehanu, is at the heart of these later books.

My paper extends Suvin's analysis into an investigation of the role of the dragon Kalessin in the restructuring of Earthsea — a shift at once thematic, mythological, and linguistic — to reveal the "dragonist revision" as an unshackling of language from what has become a tyrannically patriarchal order of signification. Kalessin's intervention restores Earthsea after its decay, pushing it away from the monomythic, Jungian-Campbellian world of cyclical journeys, toward a new order of greater complexity. The dragonist revision in Earthsea is thus reminiscent of a contemporaneous revolution in the sciences: that of complex dynamics, or chaos.

I draw on N. Katherine Hayles's investigation in *Chaos Bound* to explore the far-reaching effects of this dragonist revision, mapping onto Earthsea the concepts of fractal geography, nonlinearity, and recursive symmetry; ultimately showing how Le Guin, in opening up her text to complexity and uncertainty, allows the narrative to transform in unpredictable ways. "The important conclusion," Hayles writes, "is that nature, too complex to fit into the Procrustean bed of linear dynamics, can renew itself precisely because it is rich in disorder and surprise." So too language, and so too the land of Earthsea, archipelago of chaos.

Sonja Fritzsche
Dreaming of Homeland in SF Film From Behind the Iron Curtain

As détente brought a thaw to the Cold War, two films appeared from opposite sides of the ideological divide: Stanley Kubrick's *2001: A Space Odyssey* in 1968 and Andrei Tarkovsky's *Solaris* in 1972. Released at the culmination of the space race, both asked the question: What does it mean to be human? Countless film scholars and critics have written on Kubrick's exploration of the borders of the human in terms of the natural vs. the technical, human vs. machine, and physicality vs. disembodiment. Tarkovsky's film takes up these same themes in terms of humanity's inability to perceive the other. As science fiction films, both displaced contemporary anxieties into the future. Thus, the continuing academic discourse on these films helps us to better understand the United States and the Soviet Union at the time of release.

Two additional films from the German Democratic Republic (GDR), however, have yet to be analyzed in terms of the Kubrick-Tarkovsky dialogue with which they strove to engage. These two are Gottfried Kolditz's *Signals – A Space Adventure* (*Signale – Ein Weltraumabenteuer*, 1970) and Hermann Zschoche's *Eolomea* (1972). Science fiction films as well, *Signals* and *Eolomea* also reveal much about East Germany. Both explore what it means to be human, but specifically in dialogue with the GDR's own unique version of Marxism-Leninism, the prevailing ideology of the country's dominant Socialist Unity Party (SED).

On one level, the films appeared for political reasons. Not recognized as a country by the world community until 1972, East Germany continually searched for ways to demonstrate its legitimacy internationally. The GDR made its 70mm films to prove that it possessed the capability to take its place among a cohort of "world-class" countries filming in this format. For instance, in the mid-sixties, the East German film studio *Deutsche Filmaktiengesellschaft* (DEFA) developed its own 70mm camera. It was the third country to do so after the United States and the Soviet Union. DEFA also tried to emulate the 70mm film projects that came

from these two countries, and invested significant resources to this end. As a result, the costly special effects in both *Signals* and *Eolomea* were based directly on those in Kubrick's *2001*.

Zschoche had already begun to associate Nature with the individual freedom of the private sphere juxtaposed with the restrictive socialist public sphere in *Karla*, and he further explored it in *Eolomea*. In fact, the film *Eolomea* engages with the East German interpretation of the tradition of German *Heimat*. In Germany, the complex notion of Heimat or homeland is identified with place of birth, one's earliest experiences, and childhood, as well as language. It gained its modern, mythical significance as a result of mass movement from the country to the city. The idealized regional or rural identity then becomes a place of symbolic refuge in the face of urban alienation, loss of community, and loss of individuality. The paper will then analyze *Signals* and *Eolomea* in terms of an East German Heimat and how they engage with the theme of homeland specifically in terms of the natural and artificial as portrayed in the films *2001* and *Solaris*.

Adam Głaz
Rorschach, We Have A Problem! Peter Watts Meets Stanisław Lem

In Peter Watts's *Blindsight* (2006) a team of neurologically transformed humans and pseudo-humans establish contact with a hyper-intelligent but non-conscious Rorschach. Rorschach talks to them in a linguistic look-alike, an a-semantic code imitating human language in a Chinese-room manner (cf. Searle 1980). Watts rests his hopes in the power of information processing: for a being capable of performing sufficiently complex algorithms language-as-code is no mystery. One might add: for a similar being with access to semantics (which Rorschach does not have) language as such is no mystery. This is linguistic universalism on a cosmic scale.

In what could pass as a response to Watts, had it not been written some forty years before, Lem (*His Master's Voice*, 1999 [1968]) shows that Rorschach's code-breaking ability is more fiction than science. Lem is sceptical about a linguistic first contact: being a product of human cognition and culture, language is a defining feature of humanness and humanness only. When humans attempt to decode an alien signal, they find out that their "success" is fragmentary at best, and perhaps outright illusory, for at least the following reasons: (i) the influence of the recording equipment on the actual recording; (ii) the indeterminacy of the signal's unit of information; (iii) its probable cultural grounding and "ethnic softness"; (iv) its unresolved communicative vs. informative status; (v) the unknown degree of its symbolism; (vi) the indistinguishability of its content from form. An alien signal may be written in a "language" radically different from either an acultural code (such as the genetic code) or from a cultural, natural language.

To hypothesize, what if instead of two levels (the level of a *finite* set of *meaningless* elements and that of an *infinite* number of their *meaningful* combinations), such a language embraced three? What would the third level possibly be? What kind of metalanguage would be necessary to go beyond and above the human dual and the alien trinal "language"? Any being at either end of the exchange must necessarily end up in the same quagmire.

Yet Rorschach is in no quagmire: Watts simply overpasses the problem. Admittedly, *Blindsight* is more about consciousness or neurological modifications to humans than about language; also, the author does shows that language is more than a formal code, entailing the handling of polysemantic symbols and their combinations, expression of emotions, stimulus-free and unpredictable behaviour, and above all an appreciation of the speaking and hearing subject(s) in situational and social contexts. Still, it is regrettable that Lem's masterful insights remain either unknown or ignored on the other side of the Atlantic.

Joan Gordon
Varieties of Anthropomorphism: From Fantasy to Science Fiction in the Graphic Novel

The graphic novel provides a uniquely effective locus for the animal viewpoint—both visual and written—a move inevitably anthropomorphic, of course. The question, however, is to what extent authors and artists use other animals as substitutes for humans (fantasy) or extrapolate the animal viewpoint based on what is known about animal behavior (science fiction). It is easy to think of many examples of the former in classic cartoons and comics, harder to think of the latter, but my concern will be with several contemporary graphic novels of particular gravitas: including works by Bryan Talbot, Evan Dorkin and Jill Thompson, Grant Morrison and Frank Quitely, Adam Hines, and Juan Diaz and Juanjo Guarnido.

Arianna Gremigni
Strange Encounters in Canadian Science Fiction: Nalo Hopkinson's *Midnight Robber*

Looking for a new home in another country is a complex process, one which is often life-long, culturally challenging, and physically destabilizing. It involves the body of the migrant. And a body is not only flesh and blood, but most of all a skin color, a shape and a smell, a dress code. With its uncontaminated landscapes, its crisp air, its frigid beauty, Canada looks like a snow ball, a pure, intact topography. It is not by accident, then, that notions coming from the experience of its cold, snowy territory, and related to the imagery of mountains – like cleanliness and purity – informed the identity of the Canadian white settler up until the beginning of the last century. Canada exudes whiteness. In 1971, Canada was the first country in the world that put multiculturalism on the governmental agenda. Through a range of immigration laws, activities in education, campaigns against racism, and public events on the importance of different cultural heritages, Canada achieved higher rates of naturalization and the highest per capita immigration rate in the world. By making multiculturalism an official policy Canada tried to foster public discourses on questions of cultural identities and nationhood – in other words on what it means to be Canadian. This paper examines the Canadian definition of multiculturalism by considering how Canadian author Nalo Hopkinson tackles issues of race and national belonging (or exclusion) in her novel *Midnight Robber* (2000).

As scholars such as Richard Dyer, Sara Ahmed, and Gayatri Spivak have pointed out, the effort made by many administrations to promote culturally diverse societies does not necessarily lead to broader and more inclusive national identities or communities. In her S*trange Encounters: Embodied Others in Post-Coloniality* (2000), Ahmed explains how national communities are created and affirms that cultural identities are not defined in opposition to the stranger, but quite contrarily by assimilating the stranger into the body of the nation. The figure of the stranger is thus re-inscribed into traditional narratives of nation-making and the stranger's culture is "domesticated" along the lines of Western values and codes of behavior. Acceptance is feasible only when compatible with the unity of the nation, and the body of the stranger becomes a fetishized object, the site of the production of uniformed communities. That is why (Canadian) multiculturalism is just a way of reaffirming Western cultural peculiarities and the sovereignty of the nation-state over its (self contained and impenetrable) territory.

With this paper I am going to make use of the theories expressed by scholars such as Frantz Fanon, Sara Ahmed, and Ann Cvetkovich, in order to outline how Nalo Hopkinson with her novel, defined what is, for immigrants of color, the meaning of home. My point is that the concept of home and the related feeling of belonging to a community is given by the intersection between the spatial dimension of bodies and cultural memory.

Joan Haran
***Half Life* and Transatlantic Identity Politics**

In the novel *Half Life* (2006), Shelley Jackson imagines an alternate present in which the fallout of nuclear testing in the Nevada Desert has been a significant increase in the prevalence of conjoined twins, known

colloquially as 'twofers' in the vibrant subculture Jackson describes. The novel's sometime narrator, Nora Olney, a resident of San Francisco, travels to the United Kingdom for radical elective medical treatment. She plans to have her conjoined twin, Blanche, surgically removed. In this paper I will consider the different national imaginaries – in the USA and UK – around science, medicine and identity politics that this novel puts into play.

Jackson's science fiction plays with the limits of genre. The complex structuring of *Half Life* resonates with Jackson's earlier hypertext fiction and provokes reflection on the manner in which the appeal of different genres and platforms, particularly those which are liminal in their form or content, depend on their readers' competence with a wide range of interpretive repertoires. I will argue that the novel's textual play, as well as the events it portrays, including a spectacularly disruptive visit to the Hunterian Museum, invites readers to take pleasure in their own self-conscious choreography of such repertoires.

Such a strategy encourages *Half Life*'s readers, for example, to remain sceptical of progress narratives of the history of science and medical technology and the presents and futures they might imagine such narratives entail. Identity politics and issues of choice and autonomy are also represented extremely disruptively, albeit with some rueful affection. I will conclude my presentation by discussing the ways in which my own reading of *Half Life* is influenced by my membership of a range of transatlantic interpretive communities, including feminist science fiction fandom and the social studies of science and technology.

Darren Harris-Fain
Tintin, Science Fiction, and European History

Hergé's popular series of comics featuring the intrepid young reporter Tintin and his memorable cast of companions tended to focus on mysteries set, despite their many exotic locations, in a largely realistic world. However, in two instances—*Objectif Lune* (Destination Moon, 1953) and *On a marché sur la Lune* (Explorers on the Moon, 1954)—he presents a futuristic depiction of a lunar voyage in the Vernean tradition, and in two other books—*L'Étoile mystérieuse* (The Shooting Star, 1942) and *Vol 714 pour Sydney* (Flight 714, 1968)—he brings the science fictional to Earth. In this paper I would like to explore the reasons behind Hergé's departures from his conventional thriller formulas, both as a response to contemporary issues and concerns in science and science fiction and as a set of responses to contemporary issues such as Nazism, anti-Semitism, and the Cold War.

Veronica Hollinger
Futurity and Forgetting: Archive Anxiety in Science Fiction

> "Tears begun streaming down my face and my froat akit. Lissener hispert: 'Whats the matter?' I hispert back, 'O what we ben! and what we come to!'"—Russell Hoban, *Riddley Walker* 100

What if sometime in the future the rich histories of human cultures and the accumulated knowledge/power of our sciences might be lost to memory? I am interested here in stories in which the achievements of the present are in danger of being corrupted, or forgotten, or erased as the consequence of events that will unfold sometime after us. These are stories of "archive anxiety," concerned, in one way or another, with the potential or actual loss of the memory of humanity's accomplishments—our present is threatened with virtual erasure because of historical amnesia sometime in the future.

My paradigmatic scene is set in the distant future of H.G. Wells's novella, *The Time Machine* (1895), when the Time Traveller comes across the Palace of Green Porcelain, a vast museum that holds the crumbling fragments of human history and civilization. The Palace is the "ancient monument of an intellectual age" (Wells 80), an archive become incomprehensible to our devolved progeny, the Eloi and the Morlocks. Only

the Time Traveller, stand-in for the implied late-nineteenth-century reader, is able to bear witness to what has been lost of "authentic" humanity.

The majority of my discussion will focus on more recent expressions of "archive anxiety," including Angela Carter's allegorical slipstream novel, *Heroes and Villains* (1969), with its ironic repudiation of an out-of-date modernity; Russell Hoban's experiment in "post-apocalyptic" language, *Riddley Walker* (1980), which like Carter's novel is set long after nuclear holocaust has reduced humanity to a state of neo-barbarism; and Margaret Atwood's post-Wellsian dystopian warning in *Oryx and Crake* (2003) about the ease with which unregulated human hubris and greed might utterly destroy the very concepts of history and culture. I will conclude, slightly out of chronological order, with Robert Charles Wilson's *Darwinia* (1998), which tells of a battle taking place near the end of time, literally universal in scope, to preserve the record of the history of Sentience. *Darwinia*'s archive is the perfect virtual representation of trillions of years of sentient life in the universe, the ultimate prize in a cosmic struggle between good and evil.

According to Fredric Jameson, the sf story of the future performs a historicizing function, turning the present of the implied reader into the historical past of the story's imagined future. From this perspective, sf's imagined futures are the products of what literary theorist Mark Currie calls "retrospective anticipation"—similar to what Derrida earlier named as "archive fever." In Currie's words, this is "a future orientation, or a mode of anticipation, which structures the present ... as if it were the object of a future memory" (11). In contrast, the stories I will discuss here imagine the present as if it were the object of a future forgetting, so that the reader's present resonates with the sense of its own potential disappearance.

Hayley Keight
'Drinking up Green Matter': Ray Bradbury the Proto-environmentalist in *Fahrenheit 451*

Through a text led argument, this paper will contend that Ray Bradbury is an example of a proto-environmentalist. When Montag describes how the black-cobra-like-instrument "drank up the green matter" from his wife, Bradbury is setting up a society from the start which defies nature and diversity, which now appears central to ecological thinking. Such encounters when nature envelopes the world of the subject on the page, even if they appear to not realise it, I believe, supports Bradbury as a proto-environmentalist.

The "green matter" that Bradbury believes has been sucked out from society is used as a backbone to narrative, political, and ethical formulations. Nowadays, so much of our society focuses on the environment, phrases like "green thinking" and seeing through "green lenses." But, was Bradbury already warning us about the dangers of ignoring the environment in the early 1950s? Why was it not received then as it is today? And have we gone too far to re-nourish back into ourselves green matter? What is green matter? What is wilderness? The point is not to claim the text is overtly green, however, present what happens when our attention is focused upon the fringes of nature, note the tension created and explore how the non human and human intertwine, ready to exploit each other.

Hubert Kowalewski
Language in the (alien) flesh, or why extraterrestrials don't feel like talking

Both Peter Watts in Blindsight and Stanisław Lem in Solaris are pessimistic about the possibility of linguistic communication between humans and extraterrestrials. Watts suggests that while linguistic patterns can be manipulated in a "mechanical" way in order to simulate meaningful expressions, such simulation bears little resemblance to the way in which language is actually used by humans. Thus, impossibility of communication lies primarily in the inability to use semiotic systems characteristic for particular civilizations. Lem is more radical – the author questions not only the "semiotic competence" of "interlocutors," but more importantly the entire rationale behind this kind of communication.

Blindsight and Solaris seem to lead to the same conclusion: humans cannot communicate with extraterrestrials in any meaningful fashion because extraterrestrials are not humans. This conclusion, trivial as it may be, leads to more profound inferences. In Philosophy in the Flesh George Lakoff and Mark Johnson propose the theory of the "embodied mind." The authors claim that human mind, and consequently concepts and language produced by this mind, is inseparably connected with and dependent on human body. This idea is not entirely new, as similar claims can be traced back to early Buddhist teachings from over 2 500 years ago. Buddhism describes the process of the so called dependent co-arising (pratītya-samutpāda), which defines, among other things, consciousness (viññāna) as a prerequisite for the emergence of the cognitive faculty of language (nāma-rūpa). In Buddhism, the disappearance of consciousness in the course of meditation practice results in what Buddhist scriptures sometimes refer to as "noble silence," i.e. both inability and pointlessness of using language (cf. "Revata's Farewell"). Thus, similarly to some branches of modern linguistics, Buddhism does not view language as a disembodied phenomenon analyzable in terms of (quasi-)mathematical computation, but as a mental activity embedded deeply in human psychology.

Even though neither Lakoff and Johnson nor the Buddha mention communicating with extraterrestrials, the theory of the embodiment is crucial for the discussion of Blindsight and Solaris. The aliens described in these two novels have physicalities radically different from ours (even the term "bodies" seems inadequate in this context) and therefore their minds are nothing like the minds of humans. Watts's scramblers are intelligent, but devoid of consciousness in the human understanding of this term and Lem's ocean is an ultimate enigma whose psychological sphere (if any) is totally inaccessible to people. For this reason, the extraterrestrial "concepts" and "languages" are so radically different from those of humans that not only communication, but any meaningful semiotic interaction is virtually impossible.

Zahra Jannessari Ladani
The Machine and the Mind in Weinbaum's Science Fiction

Stanley G. Weinbaum is one of the SF writers of the 20s and 30s anticipating virtual reality early in the development of the genre in the US. The machine in Weinbaum's SF plays a very crucial role in the production of virtual spaces of alterity for new life alternatives. Weinbaum's gadgetry not only functions within the domain of spatial alterity, but also provides temporal escapes in terms of time travel requiring no such Wellsian physical presence of the traveler; these mind-escapes rather make a shortcut through the subject's mental exercise. But the consequent alterity is not necessarily utopian when one is usually witness to the destruction or modification of the invented gadget as soon as the utopian plans of the inventor yield dystopian results. Weinbaum appears to have launched an allegorical relationship between the function of the mind and the machine as two agents capable of procuring virtual reality not only as means of escape, but also maturation. The machine and the mind as well as the alterity they bring about are, however, conservatively developed. Weinbaum's alterity is well aware of the consequences of transgression and returns home after exploration.

Chris Leslie
Translation and Cosmopolitan Science in Hugo Gernsback's Magazines

While Hugo Gernsback's science fiction magazines were the first of a kind in the United States, they certainly were not the first science fiction magazines in the world. Scholars such as Mike Ashley and Brian Aldiss have noted that the title of the first science-fiction magazine deservedly goes to European publishers. Aldiss nominates Stella, the Swedish magazine in 1886-1888, where Jules Verne was published, Huhin in 1916, and the Austrian, Swiss, and German magazine Der Orchideengarten (starting 1919). Aldis mentions that the editor of Der Orchideengarten and the publisher of Hugin studied with Gernsback at Bingen and hypothesizes that they discussed launching science fiction magazines.

When Gernsback begins to publish Amazing Stories in 1926, one of the prominent authors he reprints is Jules Verne, whom he presents to the American audience in English translation. The number of translated stories is noticeable, and in the area of German stories, Franz Rottensteiner (The Black Mirror and Other Stories) as well as Linda Jordan ("German Science Fiction in the Science-Fiction Magazines of Hugo Gernsback") suggest that there is something special about the European stories of invention that he includes in his publications.

With these European magazines as an inspiration, it is clear the Gernsback was thinking about the international genre of science fiction when he begins publishing. But it is possible to trace his cosmopolitainism back even further. Gernsback claims to have fallen in love with the idea of science fiction by reading a translation of Percival Lowell's astronomy book as a child in Luxembourg, for one thing. And another issue is that in his non-fiction magazines, such as Modern Electrics, Gernsback was fond of including blurbs from his European "correspondents" that detailed the fate of technology in distant lands. At a time when, as documented by Thomas P. Hughes, the Edison system was encountering resistance from the legal system in London and electrical industry in Berlin, the opportunities and possibilities for viewing technology on an international stage were clear. At the same time, as noted by historian of science Jeffrey Allan Johnson, there was an increasing national influence - and thus the possibility that the internationalism might break up. The scientific community, originally international in scope, provides an ethic of community and diversity that Gernsback wishes to promote.

This paper builds on the work of Rottensteiner and Jordan concerning German fiction to consider a wider range of translated fiction in Gernsback's magazines. I am avoiding work that is not announced as being in translation and focusing on material that was known as being English versions of European stories to demonstrate the extent to which Gernsback as publisher sought to instill a cosmopolitain attitude in his readers. As examples I use the stories of Germany's Willi Gail Otto and Otfrid von Hastein, France's Charles de Richter, Italy's Augusto Bissiri, and Russia's V. Orlovsky. What possible use does Gernsback have for announcing the foreign origin of these stories? It is clear that they all participate in an international community of science, an ideal Gernsback wanted to preserve even in an age of increasingly nationalistic science. This cosmopolitain ethic is one that carries over even into the war years after the torch of science fiction has passed to the Golden Age.

Yu-Fang Lin Yu-Fang Lin

Taiwan-United States-China Relations in the Science Fiction Novel *In an Age of Prosperity: China 2013*

Chan Koon-chung's social science fiction novel *China 2013* presents a near-future vision of Chinese affluence and success in a world where the Western powers are in decline after the 2008 economic crisis. The science fictional question arises in the novel from the mysterious missing month experienced by people in China. Lao Chen, the protagonist who has familial connections to Mainland China and Taiwan, is a journalist who observes the changed conditions of the world while his counterpart Fang Tzao-Di, who is Mainland Chinese, attempts to resolve the ontological questions surrounding the missing month. Xiao Shi, Chen's love interest, is a paranoid and argumentative person who spends much of her time online starting flame wars and she suspects that the government is behind the missing month after the utopic changes following the Western economic collapse. I question the ontological certainty of this novel, particularly its journalistic account in the final chapter, because of two interrelated issues: the mass drugging of the Chinese citizenry with MDMA or ecstasy and the supposedly honest reveal at the end by a kidnapped government official. How do we know that any of the narrative is true when it is apparent that the government might have influenced all of the main characters? Also, how reliable is the government official who tells the protagonists what the government has done? My examination of these questions will have importance with parsing the complex relationship between Taiwan, United States, and China.

Mateusz Liwiński
Dreaming through the border—opera and the work of sympathy in P.K. Dick's *Do Androids Dream of Electric Sheep?*

"One becomes two, two becomes three, and out of the third comes the one as the fourth," states the Axiom of Maria. This alchemical process, used by Jung as a metaphor for *individuation*, appears to be potent indeed in Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968). This paper's aim is to investigate the queasy relationship between the novel's themes and opera as a visual/aural (Narcissus and Echo) experience. Central in this analysis will be the concept of "sympathy" strongly related to the early modern tropes of "bleeding of realities." Mozart's *The Magic Flute*, an opera with Gnostic overtones in the novel's backdrop, hints at possible transactions—not only between different media but also epochs, continents and bodies—that self-consciously point at representation as the site of meeting. Androids, the ultimate human artifices, the self-aware works of art, expose their interest in arts as means of overcoming the inevitability of death, melancholy and psychotic enclosure—withdrawal from the symbolic order. The question of the importance of emotion and representation is exceptionally dramatized in Dick's philosophy of mercerism and its instrument/medium—the empathy box. The thrust of the novel appears to be a movement similar to Derridean *difference*; it strives to override the border, or the inside/outside dichotomy in the dreaming ruins of the world.

Ewa Mazierska,
Between past and future, Poland and Japan: Heterotopias of *Avalon*

Avalon (2001) belongs to a genre described as cyberpunk. It also appears to be a perfectly balanced co-production. It was directed by Japanese director Mamoru Oshii, best known for Ghost in the Shell (1995), regarded as one of the hallmarks of anime, a genre which originated in Japan, but became popular across the world. It has an entirely Polish cast, including the actress playing the main role, Małgorzata Foremniak, using their original language. It was shot in Poland and photographed by a Polish cinematographer, Grzegorz Kędzierski, but was subsequently digitally re-touched in Japanese studios. My question is how is the meeting of these two cultures reflected in the film's text and how was it judged by Polish and transnational audiences.

Larisa Mikhaylova
Approaches to Characterization in Soviet Science Fiction of 1950-1990s

Speaking of SF development in Russia we can note features which go parallel to its development in the UK and the USA and other factors which seemingly differed significantly but resulted in similar features. One of them is evolution of characterization. For depicting the plausible future dialectics of development demand to make the characters suit it. At least it is generally believed now to be the case in SF studies.
The dominant trend in Soviet science fiction was to draw the pictures of the developing future with possible imminent dangers overcome through collective endeavor. In fulfilling this there emerged two major approaches to depicting SF characters – one from the premise that people of the future will be changing towards reaching a state of consciousness permitting to live and solve the emerging problems together (major figure Ivan Yefremov) and another presuming that they will remain essentially the same, which helped modern readers identification with the characters (major figures Strugatsky brothers). Both trends in the second half of the 20th Century Soviet SF will be reviewed.

Fernando Angel Moreno
Recent Spanish Science Fiction and Its Modes

Science fiction literature written in Spain has developed in recent decades according to three different approaches to science fiction as a distinct genre: SF within the genre (fandom), SF out of the genre

(mainstream) and SF between the genres, that is to say, a science fiction literature which tries to combine both traditions and which we consider the most interesting. Whether the authors and the publishers belong to the fandom or not has brought about considerable aesthetic changes which have been subject to several studies. We hope that they can be of interest for international science fiction scholars as well.

Science fiction within the genre seeks above all to capture the reader's attention through thrilling plots and a narrative's rapid pace. Among most recent works that could be mentioned in this category are Juan Miguel Aguilera's *La red de Indra* (*Indra's Network*, 2009), Rodolfo Martínez' *El adepto de la reina* (*Queen's Supporter*, 2009), and Javier Negrete's *Atlántida* (*Atlantis*, 2010)

Out of the genre science fiction works usually show a high degree of learning and literary sophistication, such as José María Merino's *Las puertas de lo posible* (*Doors to Possible Worlds*, 2008), José Carlos Somoza's *La llave del abismo* (*Key To Abyss*, 2007), Andrés Ibáñez' *Memorias de un hombre de madera* (*Memoirs of a Wooden Man*, 2009), Alberto Sánchez Piñol's *La piel fría* (*Cold Skin*, 2002), Rafael Reig's *Todo está perdonado* (*Everything is forgiven*, 2011), David Monteagudo's *Fin* (*The End*, 2009), and Santiago Rocangliolo's *Tan cerca de la vida (So Close To Life*, 2011).

Finally, SF works between mainstream and fandom are generally more experimental and heavily influenced by Postmodernism, such as Javier Fernández' *Cero absoluto* (*Absolute Zero*, 2005), Jorge Carrión's *Los muertos* (*The Dead* 2010), Rodrigo Fresán's *El fondo del cielo* (*The Bottom of the Sky*, 2009), Susana Vallejo's *Switch in the Red* (2009), Robert Juan-Cantavella's *Asesino cósmico* (*Cosmic Murderer*, 2011), and Rosa Montero's *Lágrimas en la lluvia* (*Tears in the Rain*, 2011).

Keren Omry

Farfal'n heym: Constructing an Alternate Home in Semel's *IsraIsland* and Chabon's *Yiddish Policemen's Union*

Taking as its premise that Science Fiction offers a unique platform upon which the concerns and anxieties of any given age are explored, this paper proposes to examine the realities of a post 9/11 world in a transnational context. Specifically, I will consider the ways in which alternative histories can pin down elements of the conceptual (as well as national and personal!) chaos posed by the terror attacks of 2001, by analyzing two different literary speculations on *what if…* Michael Chabon's *The Yiddish Policemen's Union* (2007) adopts a familiar trope of Alternate Histories focusing on the Second World War and constructs Sitka, Alaska as the fictional, but temporary, homeland for the Jews of Europe. In a slightly earlier text, *IsraIsland* (2005), Israeli novelist Nava Semel, offers a strikingly similar construction, with the fictional Ararat, an Island in the heart of Niagara Falls. Both novels work within the structure of Alternate History, playing with boundaries between the familiar and the unfamiliar as a metaphor for the transnational disorientation set loose by the attacks. The messianic murder mystery in the one is set alongside a structural loneliness in the other as both texts are a fundamental search for home in a globe in which borders have been shattered or dissolved. In this paper I will consider how both novels, written in dramatically different national contexts, stand in dialogue with one another as well as reflecting on a literary heritage ranging from Philip K. Dick to Bashevis-Singer.

Chris Pak

Nature's Other in European Science Fiction

The 1960s saw the beginnings of the consolidation of a growing awareness of environmentalism, with Rachel Carson's 1962 *Silent Spring* often cited as the popularising text for the American environmental movement. The British scientist James Lovelock also situates his originary idea for Gaia Theory in the 1960s; this idea significantly influenced environmentalism, especially during the 1980s. However, prior to the 1960s, European sf had engaged with ideas anticipating Gaia theory and modern environmental philosophical speculation. One such concept belonging to the discourse of contemporary environmental philosophy is Simon Hailwood's (University of Liverpool) notion of Nature's Other. This concept is in direct

opposition to the interconnectedness implied by Gaia Theory, and, as I argue, is also anticipated in sf that features early explorations of the motif of terraforming. I consider three British texts from two authors, H.G. Wells's *The Shape of Things to Come* and Olaf Stapledon's *Last and First Men* and *Star Maker*, focusing on proto-terraforming themes in both works, and compare them to Stanislaw Lem's *Solaris* with a view to examining how sf has anticipated both the concept of Nature's Other and the Gaia theme, and how early sf develops these opposed views of nature.

Wendy Gay Pearson

New Cartographies of Desire: Nalo Hopkinson's Queer Worlds

This paper will explore the ways in which author Nalo Hopkinson uses the generic possibilities of both science fiction and magic realism to map new cartographies of desire onto colonial and dubiously "post"colonial spaces. Whether in *Brown Girl in the Ring*, where only the underclasses occupy a Toronto abandoned by the bourgeoisie and where that very abandonment creates new possibilities of thinking through questions of kinship, community and belonging, or in the stories in *Skin Folk*, which interrogate the various ways in which our bodies are expected to define us and our desires, but so often fail or even challenge those expectations, Hopkinson's work encompasses a broad notion of queering whose object is the critique of the ways in which colonial history, capitalism, and post-Enlightenment discourses of race, sex and gender come together. These complexly interwoven histories, as delineated by critics from Michel Foucault onwards, are ironically productive not only of the intersecting discourses of racism, sexism, homophobia, etc., which regulate the normativity of oppressively colonial and "post"colonial worlds, but also of the very resistances such practices engender. Cartography was an important aspect of the colonial project, a way in which the colonizers literally "mapped out" and enforced their possession of others' lands, and re-thinking the methodologies and valences of map-making has been one of the ways in which Indigenous and colonized people have imagined possibilities of resistance. It is thus entirely cogent that Hopkinson's work envisages new ways of mapping the relationships between bodies, desires and places whose productive tensions allow us to imagine new worlds, yet without forgetting those very histories that produced both the requirement to resist and the potentialities, as well as the difficulties, of doing so. In exploring new territories, both spatial and imaginative, it is still necessary, Hopkinson tells us, to remember the old cartographies that have mapped bodies and desires onto emerging nationalisms, capitalist and corporate exploitation of peoples and lands, and neoliberal ideologies of selective memory. In this paper, I will explore some of the ways in which Hopkinson's queer cartographies make possible new maps and spaces of desire by re-thinking the future in the light of the past.

Stefan Rabitsch

"Rule, Britannia! Britannia, rule(s) the space in Star Trek" The transatlantic construction of a thematic micro space in the Star Trek continuum

It is the goal of this paper to show how the national concept of 'Britannia, rule the waves!' is adopted by STAR TREK as one of its primary storytelling themes and to explore what kind of forms/meanings it takes on. Specifically, I will endeavor to chart how this thematic micro space of STAR TREK not only conflates the historical with the literary but also how changing contexts impacted on its forms and functions. When trying to sell his idea to television studios, the creator of STAR TREK, Eugene W. Roddenberry, pitched it as '*Hornblower* in space', initially just referring to the nature of the show's lead character. However, as it will become apparent in my paper, there is much more to STAR TREK as '*Hornblower* in space' than Roddenberry's early remarks allow to suspect because in a process of intermedial adaptation he endowed the STAR TREK continuum with a distinct European thematic presence. Although Roddenberry already described STAR TREK as '*Hornblower* in space' in the 1960s, the 'Britannia, rule the waves!' theme has grown in prominence at the end of the Cold War and in its immediate aftermath. Post-9/11 STAR TREK on the other hand saw a distinct decrease in this theme's importance. Ultimately, I aim to provide a (con)textual manual as to how discourses of power, order and discipline work as they inform narratological dimensions of maritime might and exploration in STAR TREK's transatlantic thematic makeup.

Alfredo Suppia and Lúcio Reis
Draft for a Critical History of Argentine Science Fiction Cinema

Classical film history has frequently overlooked the science fiction genre in South American cinema. However, recent academic research has begun to call attention to a small, but impressive body of work in this genre. The aim of this paper is to map and provisionally discuss manifestations of science fiction in Argentine cinema, identifying its features, sources and role in the Latin American film context.

Although small in number, Argentine SF films are fairly diverse in nature, ranging from sharp comedies to allegorical dramas, with a wide variation of themes and styles. Sometimes inspired by such authors as Jorge Luis Borges, Adolfo Bioy Casares and Julio Cortázar, Argentine cinema demonstrates a greater ease in the treatment of the fantastic – especially in comparison to Brazilian science fiction or fantasy films, for instance. From C. Z. Soprani's 1934 film *The Beast-Man or The Adventures of Captain Richard* (*El Hombre Bestia o las Aventuras Del Capitán Richard*) to Esteban Sapir's *La Antena* and Diego Lublinsky's *Tres Minutos* (both 2007), this overview is intended to provide a sketch for further efforts in terms of a critical history of Argentine science fiction cinema.

Mariano Martín Rodríguez
Science Fiction As Mainstream Literature. Spanish Scientific Romance And Its Reception

After a frail development during the 19th century, Spanish early science fiction experienced a sort of boom during the first decades of last century, after the first translations of the wellsian futurist narratives were very well received by the public and the critics. This happened precisely when several young Spanish intellectuals were trying to get a more cosmopolitan worldview in contrast with the traditional isolationism of their country. Some of them even moved to London for some periods of time, where they became familiar with the British institutions and culture, including the so-called *scientific romance*, the tradition of which was rapidly assimilated. Indeed, both the wellsian and swiftian (and butlerian) models were soon to be combined in a series of original scientific fictions, such as Vicente Blasco Ibáñez' *El paraíso de las mujeres* (Women's Paradise, 1921), Luis Araquistáin's *El archipiélago maravilloso* (The Marvellous Archipelago, 1923), or Salvador de Madariaga's *La jirafa sagrada*, translated by the author himself from his English original (*The Sacred Giraffe*, 1925). All these works follow a speculative and satirical pattern that uses irony to convey a message of intellectual freedom. Due to their fusion of thought, humour and reasoned imagination in an innovative fictional framework, they were acknowledged by contemporary critics as brilliant examples of modernist writing. Furthermore, there was virtually no pulp literature as such, but rather weekly mass publications, which were not genre oriented, as they used to publish all kinds of literature, from erotic tales to social narratives, along with fantastic and science fiction short stories, usually written by respected authors. Scientific romance in the wellsian or other modes was considered then a respectable form of literature, as well as an adequate vehicle for social and political commentary, and was, therefore, a legitimate part of the Spanish mainstream literature, at least until the Spanish Civil War put an end to the Silver Age of Spanish culture.

Andy Swayer
The Woman Who Built Science Fiction : Jane Webb Loudon's manifesto for sf

In 1827 a romantic and interesting thing happened. A young woman named Jane Webb, recently orphaned and hoping to earn a living through literature, published (anonymously) "a strange, wild novel" called *The Mummy! A Tale of the Twenty-Second Century.* Among the readers attracted by a review of the novel was the horticulturalist John Claudius Loudon, who read the book and himself published a review of the book in *The Gardener's Magazine*. Impressed by the speculative technologies in the novel, Louden wanted to meet the

author and was introduced by a mutual friend. As Jane Webb told it in her account, he was rather surprised to meet a young woman, but "formed an attachment" to her and they were married several months later. That was the *romantic* but not particularly the *interesting* thing.

The first flight in a hot-air balloon was in 1783. By the early 1820s, the popular press was printing images showing how this new technology would appear in the future. Jane Webb would probably have seen some of these. Almost certainly, she would have read a novel involving a future-England and featuring ballooning published the year before *The Mummy!* appeared: *The Last Man*, by Mary Shelley, the author of a much more famous novel, *Frankenstein* (1818). In her introduction to *The Mummy*, Webb presents her account of the 22nd Century as an answer to her search for literary novelty. "[T]he deep mine of invention cannot be worked out; there must be some new ideas left, if I could but find them," she writes; to be answered by the spirit of her inspiration offering a "Chronicle of a future age." Writing the future is something unknown, untried. In writing "the scenes [of the future] will indeed be different from those you now behold; the whole face of society will be changed; new governments will have arisen; strange discoveries will be made, and stranger modes of life adapted"

Jane Webb Loudon is arguing that the idea that the future is very much a legitimate area of literary speculation, and that the future will be very different indeed from the present: the heart of many forms of what we now call science fiction. Alan Rauch, and others, have noted JWL's position as a writer of proto science fiction and (in her later capacity as a propagandist of gardening and horticulture for women) as an important figure in the claiming of areas of "useful knowledge" for women. While *The Mummy* is increasingly recognised as an important novel, JWL's justification of it is one of the earliest "manifestos" for what Hugo Gernsback was to call "charming romance intermingled with scientific fact and prophetic vision". *The Mummy*'s debt to Mary Shelley was certainly an opportunistic attempt by a young writer to cash in on an existing model, but it also extended the possibilities of this model.

Mary Shelley, and possibly JWL herself, were certainly influenced by earlier French models of fiction about the future, and *The Mummy* is neither the first novel which later critics can point to and call "science fiction" nor, indeed, the first novel which has been called "science fiction" by a contemporary (This was not to happen for another couple of decades, and even then was not followed up until much later). However, if, as some have suggested, the crystallisation of science fiction is not the publication of a single work but the point at which one can point to *other, similar* works, then 1827, the year of a novel which bears such remarkable and obvious homage to Mary Shelley, must be that point. Here, if anywhere, sf becomes if not a genre, something *recognisable*.

Lars Schmeink

Splicing Revenants - The Posthuman in Recent Vampire Films

Ever since its inception the vampire has been used as a metaphor for contagion and disease. Symbolically the vampire has come to represent many facets of human fear, especially fear of the other. But for most of its imaginary life, vampires were shown as the victims of hereditary curses, bestowed upon them either by vengeful gods or fickle Mother Nature. Vampirism itself was either an abominable disease or the result of morally dispicable behavior. In the cultural representation of otherness, humanism stood its ground against the un-human because the morally right behavior (no blood contact, no renouncing God) would guarantee the purity of the human. In recent vampire films such as *Blade II* (Dir. Guillermo Del Toro, 2002) *I Am Legend* (Dir. Francis Lawrence, 2007) or *Daybreakers* (Dir. Michael and Peter Spierig, 2010) this papers will try to trace a shift in the metaphorical representation of vampirism from the un-human to the posthuman. In these films the origin of vampirism has shifted from curses or an unknown hereditary disease to a manufactured virus - a shift that even a comparison of the 2007 film *I Am Legend* with its original novel stresses - caused by humans/humanism itself. Instead of presenting vampirism as unknown otherness, the human itself becomes the other in these films, while hubris creates a new posthuman species. The paper will try to analyze the cultural shift in metaphors against the backdrop of a changing discussion of posthumanism.

Matthias Schwartz
The invention of “Nauchnaya fantastika“ in the context of the Soviet cultural politics of the late 1920s and early 1930s.

The common term for Science Fiction in many Eastern European countries, “Scientific fantasy” (Russian: “Nauchnaya fantastika”), is taken for granted today and it is hardly known that it was in the beginning very contested and became only established after a series of controversies. In general SF works in the Soviet Union during the 1920s were called “adventure novels”, utopian or fantasy stories. Another derogatory term used was “Pinkerton” or “communist Pinkerton” stories. Although some authors and editors referred to “nauchnaya fantastika” in order to promote new works or to define their own literary ambitions, the notion never gained deeper popularity during the so called NEP period. Only following the first Five-years-plan and the proclaimed Cultural Revolution, when popular mass literature came under increasing pressure, the term attracted more attention as an appealing idea, which promised to subsume popular adventure stories under the realms of communist construction novels and later Socialist realism. This paper reconstructs the debates and discussions around the term and provides a cultural historical analysis of the processes which lead to the invention of the genre “Nauchnaya fantastika."

Patrick Sharp
Minister Faust and Transatlantic American Studies

This paper interrogates Minister Faust's three science fiction novels--including his as yet unreleased third novel--in the context of the new transatlantic studies paradigm of American studies. In his first two novels, Faust focuses much of his mythology on the popular culture of the United States. However, Faust implicitly critiques the U.S.-centric assumptions of much "American" rhetoric, including that of the old American studies paradigm. Faust does this in part through his characters and settings: like Faust (a.k.a. Malcolm Azania), the protagonists of The Coyote Kings of the Space-Age Bachelor Pad are African Canadians who live in Edmonton. The novel also incorporates elements of African mythology and folklore with American SF and Norse mythology, highlighting the racial aspects of transatlantic diasporas. In both of his novels, Faust attempts to recuperate a notion of African nobility from the tropes transatlantic slavery while criticizing the racial traditions of American superhero narratives.

Justyna Sierakowska
The generation starship read as a model of ecofeminist transgression of nature/culture dualism in Octavia Butler's *Dawn* and Molly Gloss' *The Dazzle of Day*

During the history of science fiction genre the idea of generation starship has been presented by many distinguished authors. As there are various applications of the concept of spaceship designed for traveling distances so great that the passengers must live through multiple generations by the time it reaches its destination, this recurrent motif is open to diverse interpretations. In my paper I am going to study the development of the theme of the generation spaceship presented in Octavia Butler's *Dawn* and Molly Gloss' *The Dazzle of Day*. Both novles present an ecologically-oriented feminist perspective, where the generation starship serves as a metaphor of world-as-an-organism. What is more, the nature/culture boundaries are transgressed or at least undermined and the relationship between the humans and the non-human world, or non-human beings creates the central interest of focus. As the organic vision of world is linked to ecofeminst theory, *Dawn* and *The Dazzle of Day* allow an ecofeminist reading. In my analysis, I will take into account Carolyn Merchant's ecofeminist argument about historical devaluation of the organic worldview and its replacement with Descartian mechanistic vision of nature which in consequence lead to objectification of the natural world and the depreciation of women. According to the post-modern environmental philosophy the view of nature is believed to be a cultural construction, moreover, the conceptualization of the natural world mirrors the vision of self and society. Following that theory, I will present a description of an impact of non-dualistic understanding of the natural world on forming gender

roles, non-anthropocentric perspective and power hierarchies within societies of generation starships created by Octavia Butler and Molly Gloss.

Sherryl Vint
Consciousness and Community in Ted Chiang's *The Lifecycle of Software Objects*

In *The Inhuman* Jean Lyotard poses two related questions: "*what if human beings, in humanism's sense, were in the process of, constrained into, becoming inhuman? …* [and]*what if what is 'proper' to humankind were to be inhabited by the inhuman?*"(2). In the essays that follow, Lyotard explores the threat the emerging discourse of development propounded by a technologized capitalism, narratives that reduce more and more of human life to the narrow parameters of neoliberalist market logic and its fetishization of efficiency. He concludes that we must resist this inhuman being installed in the heart of our subjectivity by refusing to submit to this regime of increase and being attentive to events as they unfold. The human embrace a notion of thought that goes beyond pragmatics, beyond the kind of thought he suggests is embodied in AI research. The essay "Can Thought Go On Without a Body?" calls upon us to resist this drift toward inhumanism, both in terms of its truncation of human experience and also in terms of efforts to replace human labour with machines.

Ted Chiang's novella *The Lifecycle of Software Objects* engages with Alan Turing's question, what is the best way to create AI? Is it by teaching a computer to master an abstract activity such as chess, or by immersing it into the sensory world of human language and experience? As the novel's inside flap notes, both sf and research have focused on the first method, but the latter remains relatively unexplored. *Lifecycle* tells the decade-long story of the creation, education and evolution of artificial lifeforms called digients, and of their complex and changing relationships with their trainers, for whom they become something like pets. The novella notes the many ways the digients resemble both animals and robots – and the complexities of our relationships with both – but also the ways in which they are their own unique lifeform. Initially they exist only within worlds of social media, thereby raising questions about what it means to interact with someone in an online rather than physical space. The digients are a model of AI that resists the binary between human thought and computer logic that concerned Lyotard.

Most importantly, however, the question of the digients' future, once their platform becomes obsolete, suggests more provocative parallels with Lyotard's analysis. They successfully inhabit what is "proper" to the human, but in the process become subject to the same forces of the inhuman characteristic of late capitalism. In need of funding to support their migration to a new platform, they find their humanity a liability. "We aren't looking for superintelligent employees," they are told, "we're looking for superintelligent products" (136). My paper will explore the parallels the novella suggests between the lifecycle of these software objects and the lives of their trainers, who are similarly asked to become more like products in service to capital. It will argue that Chiang's novella reveals an important truth about our fascination with AI in a context of corporate values and for the continued importance of Lytoard's reflections on the inhuman.

Josefine Wälivaara
Queer perspectives and subversive potential in *Firefly*

The paper is concerned with Joss Whedon's science fiction television series *Firefly* (2002-2003) and will examine moments of disruption and transgression of normative boundaries connected to sexuality and gender. The paper will perform a queer reading of parts of *Firefly* to highlight the possibility for queering the series as well as examining how it uses heteronormative assumptions as a kind of subversive strategy. I will discuss if and how *Firefly* disrupts normative boundaries connected to sexuality and gender in unsettling a binary view of gender and sexuality as well as challenge heteronormative assumptions. In this paper I will argue that sexuality and gender are crucial to *Firefly,* I will show in what ways a queer perspective can be fruitful in understanding and interpreting the series. The aim of the paper is to argue that *Firefly* in a number of ways disrupts normative boundaries, for instance challenging heteronormative definitions of

sexuality and femininity/masculinity. *Firefly* is a part of the material in my recently started research for my dissertation with the work-in-progress title *Dreams of a Subversive Future* which is concerned with queer theory and science fiction film and television.

Lisa Yaszek
"Dreams Not Only Masculine: The Secret History of Domesticity in Science Fiction"

Literary and cultural historians describe science fiction (SF) as the premiere narrative form of modernity because authors working in this genre extrapolate from Enlightenment ideals and industrial practices to tell amazing stories about educated people who use machines and other technologies to transform the material world and create exciting new futures. At first glance, it might well seem that such change derives exclusively from the creation of spectacular machines including rocket ships, nuclear weapons and computers. While it is true that such technologies are important features of our collective imagination, most people actually experience technoscientific change very differently: through interactions with toilets, vacuum cleaners, and all the other seemingly humble technologies that we encounter in our daily lives. As I will demonstrate in this presentation, SF authors have long recognized this fact and, accordingly, have used what I call the domestic SF storytelling tradition to create a sense of wonder about technoscientific change in relation to the private sphere of the home.

The first part of this presentation will outline the characteristics of domestic SF and explore its roots in eighteenth- and nineteenth-century transatlantic debates over the proper relations of science, society, and gender. The second part of this presentation will explore how domestic SF emerged as a distinct narrative form in early and mid-twentieth-century American magazine fiction. In the final section of this paper, I consider the future of domestic SF in global context. While the first generations of domestic SF authors were usually women who used stories about life and love in the technology-intensive home as a focusing lends through which to address issues of national import, today women and men alike from around the globe use this mode of storytelling to address what Donna Haraway calls "life in the integrated circuit" of global capitalism.

Awards Given by SFRA

Pilgrim Award

The Pilgrim Award was created in 1970 by the SFRA to honor lifetime contributions to SF and fantasy scholarship. The award was named for J. O. Bailey's pioneering book, *Pilgrims through Space and Time*.

1970	J. O. Bailey (USA)
1971	Marjorie Hope Nicholson (USA)
1972	Julius Kagarlitski (USSR)
1973	Jack Williamson (USA)
1974	I. F. Clarke (UK)
1975	Damon Knight (USA)
1976	James Gunn (USA)
1977	Thomas D. Clareson (USA)
1978	Brian W. Aldiss (UK)
1979	Darko Suvin (Canada)
1980	Peter Nichols (UK)
1981	Sam Moskowitz (USA)
1982	Neil Barron (USA)
1983	H. Bruce Franklin (USA)
1984	Everett F. Bleiler (USA)
1985	Samuel R. Delany (USA)
1986	George E. Slusser (USA)
1987	Gary K. Wolfe (USA)
1988	Joanna Russ (USA)
1989	Ursula K. Le Guin (USA)
1990	Marshall B. Tymn (USA)
1991	Pierre Versins (France)
1992	Mark Hillegas (USA)
1993	Robert Reginald (USA)
1994	John Clute (UK)
1995	Vivian Sobchack (USA)
1996	David Ketterer (Canada)
1997	Marleen Barr (USA)
1998	L. Sprague de Camp (USA)
1999	Brian Stableford (UK)
2000	Hal Hall (USA)
2001	Dave Samuelson (USA)
2002	Mike Ashley (UK)
2003	Gary Westfahl (USA)
2004	Edward James (UK)
2005	Gérard Klein (France)
2006	Fredric Jameson (USA)
2007	Algis Budrys (USA)
2008	Gwyneth Jones (UK)
2009	Brian Attebery (USA)
2010	Eric Rabkin (USA)
2011	Donna Haraway (USA)

Pioneer Award

The Pioneer Award is given to the writer or writers of the best critical essay-length work of the year.

1990 Veronica Hollinger, "The Vampire and the Alien: Variations on the Outsider"

1991 H. Bruce Franklin, "The Vietnam War as American Science Fiction and Fantasy"

1992 Istvan Csiscery-Ronay Jr., "The SF of Theory: Baudrillard and Haraway"

1993 No Award

1994 Larry McCaffrey and Takayuki Tatsumi, "Towards the Theoretical Frontiers of Fiction: From Metafiction and Cyberpunk through Avant-Pop"

1995 Roger Luckhurst, "The Many Deaths of Science Fiction: A Polemic"

1996 Brian Stableford, "How Should a Science Fiction Story End?"

1997 John Moore, "Shifting Frontiers: Cyberpunk and the American South"

1998 I. F. Clarke, "Future-War Fiction: The First Main Phase, 1871-1900"

1999 Carl Freedman, "Kubrick's *2001* and the Possibility of a Science-Fiction Cinema"

2000 Wendy Pearson, "Alien Cryptographies: The View from Queer," published in the March 1999 issue of *Science Fiction Studies*

2001 De Witt Douglas Kilgore, "Changing Regimes: Vonda N. McIntyre's Parodic Astrofuturism," published in the July 2000 issue of *Science Fiction Studies*

2002 Judith Berman, "Science Fiction Without the Future," published in the May 2001 issue of *The New York Review of Science Fiction*

2003 Lance Olsen, "Omniphage," from the *Edging into the Future* collection

2004 Andrew M. Butler, "Thirteen Ways of Looking at the British Boom," published in the November 2003 issue of *Science Fiction Studies*

2005 Lisa Yaszek, "The Women History Doesn't See: Recovering Midcentury Women's SF as a Literature of Social Critique," published in *Extrapolation* 45(1): 34-51.

2006 Maria DeRose "Redefining Women's Power Through Science Fiction," *Extrapolation* 46(1): 66-89

2007 Amy J. Ransom, "Oppositional Postcolonialism in Québécois Science Fiction," published in the July 2006 issue of *Science Fiction Studies*, 291-312

2008 Sherryl Vint, "Speciesism and Species Being in Do Androids Dream of Electric Sheep?," *Mosaic: a Journal for the Interdisciplinary Study of Literature* 40: 1 (March 2007): 111–26.

2009 Neil Easterbrook, "'Giving an Account of Oneself': Ethics, Alterity, *Air*," *Extrapolation* 49.2 (Summer 2008): 240-260.

2010 Allison de Fren, "The Anatomical Gaze in *Tomorrow's Eve*," published in *Science Fiction Studies* 108, vol. 36, no. 2 (July 2009): 235–265.

2011 John Rieder, "On Defining SF, or Not: Genre Theory, SF, and History," *Science Fiction Studies* 37.2 (July 2010), 191-209.

Clareson Award

The Thomas D. Clareson Award for Distinguished Service is presented for outstanding service activities-promotion of SF teaching and study, editing, reviewing, editorial writing, publishing, organizing meetings, mentoring, and leadership in SF/fantasy organizations.

1996 Frederik Pohl
1997 James Gunn
1998 Elizabeth Anne Hull
1999 David G. Hartwell
2000 Arthur O. Lewis
2001 Donald "Mack" Hassler
2002 Joan Gordon
2003 Joe Sanders
2004 Patricia Warrick
2005 Muriel Becker
2006 Paul Kincaid
2007 Michael Levy
2008 Andrew Sawyer
2009 Hal Hall
2010 David Mead
2011 The Tiptree Motherboard (Karen Joy Fowler, Debbie Notkin, Ellen Klages, Jeanne Gomoll, Jeff Smith, Pat Murphy)

Mary Kay Bray Award

The Mary Kay Bray Award is given for the best essay, interview, or extended review to appear in the *SFRA Review* in a given year.

2002 Karen Hellekson, "Transforming the Subject: Humanity, The Body, and Posthumanism"

2003 Farah Mendlesohn, Review of Kim Stanley Robinson's *The Years of Rice and Salt*

2004 Bruce A. Beatie, Review of *L. Frank Baum, Creator of Oz* by Katharine M. Rogers

2005 Thomas J. Morrissey, Review of *The Shores of Women* by Pamela Sargent

2006 Ed Carmien, Review of *The Space Opera Renaissance* by David G. Hartwell and Kathryn Cramer

2007 Jason Ellis, Reviews of Robert Heinlein's *Starship Troopers* and of Ian McDonald's *Brasyl*

2008 Sandor Klapcsik, Review of *Rewired: A Post-Cyberpunk Anthology*, edited by James Patrick Kelly and John Kessel.

2009 Ritch Calvin, "Mundane SF 101"

2010 Alfredo Suppia, "Southern Portable Panic: Federico Álvarez's *Ataque de Pánico!*,"

Graduate Student Paper Award

The Graduate Student Paper Award is presented to the outstanding scholarly essay read at the annual conference of the SFRA by a graduate student.

1999 Shelley Rodrigo Blanchard, "'Resistance is Futile,' We Are Already Assimilated: Cyborging, Cyborg Societies, Cyborgs, and *The Matrix*."

2000 Sonja Fritzsche, "Out of the Western Box: Rethinking Popular Cultural Categories from the Perspective of East German Science Fiction."

2001 Tie Eric Drown "Riding the Cosmic Express in the Age of Mass Production: Independent Inventors as Pulp Heroes in American SF 1926-1939 & Sha LaBare "Outline for a Mode Manifesto: Science Fiction, Transhumanism, and Technoscience."

2002 Wendy Pearson, "Homotopia? Or What's Behind a Prefix?"

2003 Sarah Canfield Fuller, "Speculating about Gendered Evolution: Bram Stoker's *White Worm* and the Horror of Sexual Selection."

2004 Melissa Colleen Stevenson, "Single Cyborg Seeking Same: The Post-Human and the Problem of Loneliness."

2005 Rebecca Janicker, "New England Narratives: Space and Place in the Narratives of H. P. Lovecraft."

2006 Linda Wight, "Magic, Art, Religion, Science: Blurring the Boundaries of Science and Science Fiction in Marge Piercy's Cyborgian Narrative"

2007 Joseph Brown, "Heinlein and the Cold War: Epistemology and Politics in *The Puppet Masters* and *Double Star*"

2008 David M. Higgins, "The Imperial Unconscious: Samuel R. Delany's *The Fall of the Towers*"

2009 Andrew Ferguson, "Such Delight in Bloody Slaughter: R. A. Lafferty and the Dismemberment of the Body Grotesque"

2010 Bradley Fest, "Tales of Archival Crisis: Stephenson's Reimagining of the Post-Apocalyptic Frontier"

Honorable Mention: Erin McQuiston, "Thank God It's Friday: Threatened Frontier Masculinity in *Robinson Crusoe on Mars*"

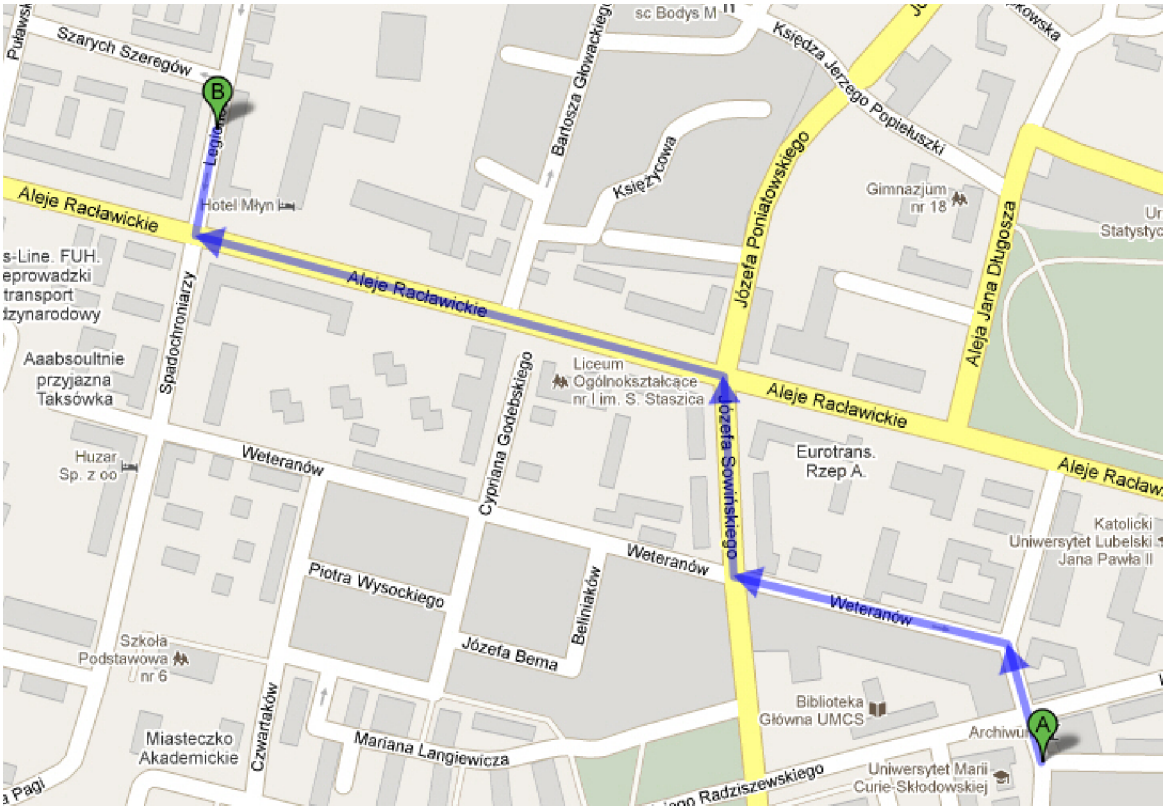
Past SFRA Annual Conferences

Year	Dates	City	Conference Director
1970	October 16–18	New York, NY	Virginia Carew
1971	October 9–11	Toronto, ON (Canada)	Madeline M. Aalto
1972	October 6–9	Des Moines, IA	Ivor A. Rogers
1973	September 14–17	University Park, PA	Arthur O. Lewis & Philip Klass
1974	July 12–14	Milwaukee, WI	Robert Galbreath
1975	November 13–14	Miami, FL	Charles Elkins
1976	June 18–20	Missoula, MT	Michael W. McClintock
1977	June 17–19	Evanston, IL	Beverly Friend
1978	June 16–18	Waterloo, IA	Thomas J. Remington
1979	June 22–24	South Lake Tahoe, CA	Milton T. Wolf
1980	June 18–21	Staten Island, NY	Thomas William Hamilton
1981	June 19–21	Denver, CO	Charlotte Donsky
1982	July 8–11	Lawrence, KS	Stephen H. Goldman
1983	June 9–12	Midland, MI	Joe DeBolt
1984	June 22–24	Rolla, MO	Wayne Cogell
1985	June 27–30	Kent, OH	Donald M. Hassler
1986	June 26–29	San Diego, CA	Larry McCaffery
1987	June 25–28	Raleigh, NC	Walter E. Myers
1988	June 30–July 3	Corpus Christi, TX	David G. Mead
1989	June 22–25	Oxford, OH	William H. Hardesty
1990	June 28–July 1	Long Beach, CA	Peter & Christine Lowentrout
1991	June 28–30	Denton, TX	Edra Bogle
1992	June 18–21	St. Anne de Bellevue, PQ	Steve Lehman
1993	June 17–20	Reno, NV	Milton T. Wolf
1994	July 7–10	Arlington Heights, IL	Elizabeth Anne Hull & Beverly Friend
1995	June 22–25	Grand Forks, ND	B. Diane Miller
1996	June 20–23	Eau Claire, WI	Janice Bogstad, Philip Kaveny, & Michael M. Levy
1997	June 23–26	Long Beach, CA	Gary Westfahl
1998	June 21–24	Scottsdale, AZ	Diane Miller & Bruce Farr
1999	June 2–6	Mobile, AL	Tom Brennan
2000	June 28–July 2	Cleveland, OH	Joe Sanders
2001	May 24–27	Schenectady, NY	jan finder
2002	June 28-30	New Lanark, Scotland	Farah Mendlesohn & Andrew Butler
2003	June 26-29	Guelph, ON	Peter Brigg
2004	June 3-6	Skokie, IL	Elizabeth Hull & Beverly Friend
2005	June 23-26	Las Vegas, NV	David G. Mead & Peter Lowentrout
2006	June 22-25	White Plains, NY	Oscar de los Santos & Thomas J. Morrissey
2007	July 5-8	Kansas City, MO	David G. Mead, Philip Snyder and Carolyn Wendell
2008	July 10-13	Lawrence, KS	Ritch Calvin
2009	June 11-14	Atlanta, GA	Lisa Yaszek and Doug Davis
2010	June 24-27	Carefree, AZ	Craig Jacobsen

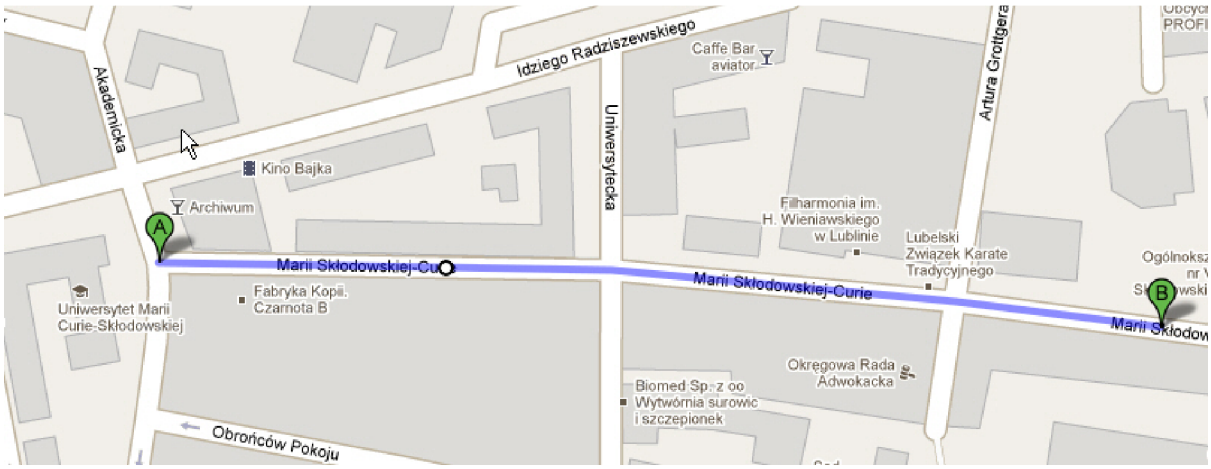
Suggested restaurants for lunch and dinner

The campus and the conference hotels are located centrally in the city so there are plenty of places with food and drink within (European) walking distance. While for the evening drinks we would strongly suggest visiting the Old Town and its many cafes and bars (most of them clean and well-lighted), for lunches (and possibly dinners) we have selected several restaurants – all close to the venue, all organoleptically tested for food, all with English-language service and menus, and all with vegetarian selections.

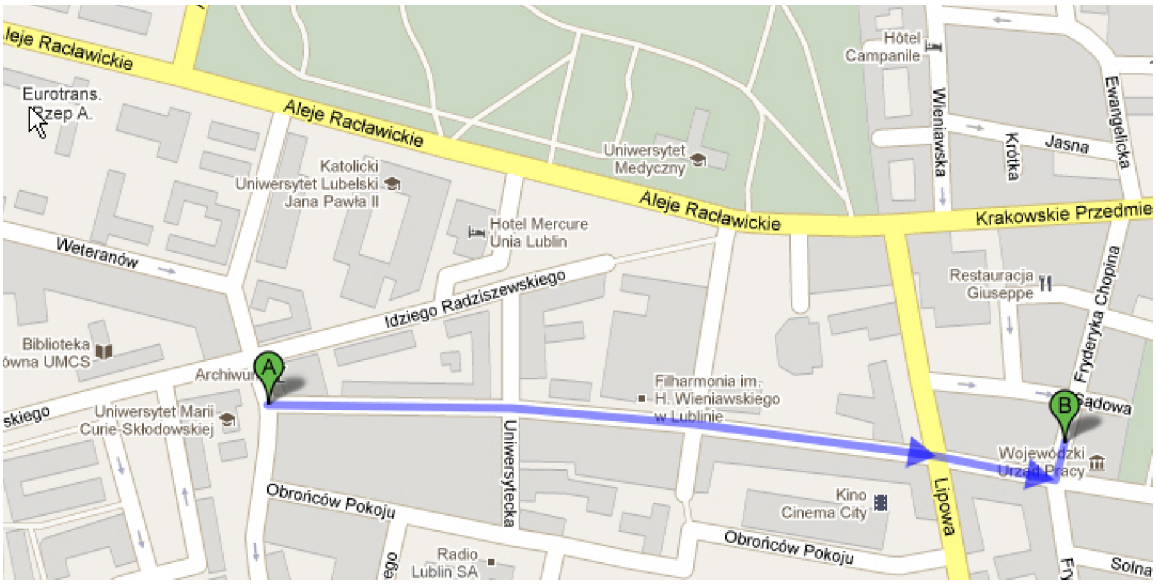
1. **Pesto Restaurant** – ul. Legionowa 5. Ph: 81 479 9999



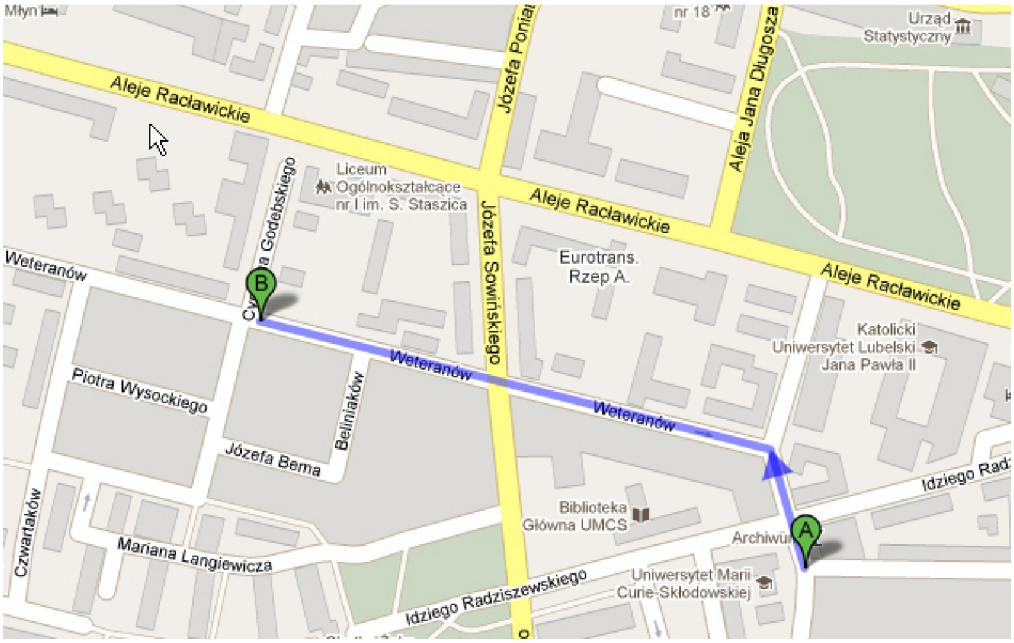
2. **Insomnia Cafe&Restaurant** – ul. Marii Curie-Skłodowskiej 12. Ph: 512 393 511



3. **Toskania Restaurant** – ul. Chopina 13. Ph: 81 525 2786



4. **Kredens Pub&Restaurant** – ul. Weteranów 28. Ph: 81 533 0533



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science fiction film and television

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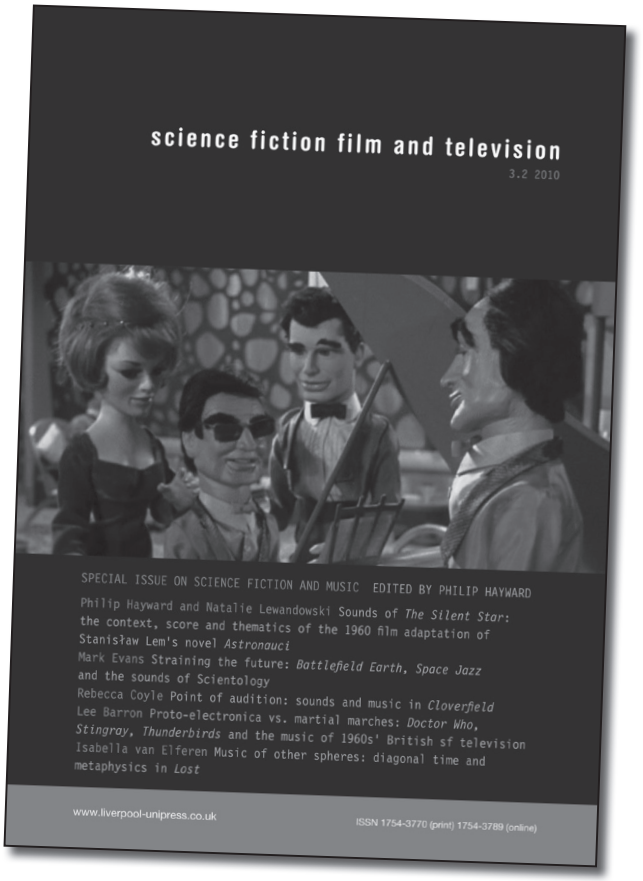
Science Fiction Film and Television encourages dialogue among the international scholarly and intellectual communities of film studies, sf studies and television studies. The journal invites submissions on all areas of sf film and television, from Hollywood productions to Korean or Turkish sf. We encourage papers which consider neglected texts, propose innovative ways of looking at canonical texts, or explore the tensions and synergies that emerge from the interaction of genre and medium.



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Conference Announcement

EUROFAN:
New Directions of the European Fantastic After the Cold War

Second Annual Conference of the *Gesellschaft für Fantastikforschung* (GFF)

within the framework of the
Salzburg Annual Conferences in English Literature and Culture in Collaboration with the Programme Arts & Aesthetics (Priority Programme "Wissenschaft und Kunst")

to be held at the

University of Salzburg, Austria
29 September to 1 October 2011

organised by
Sabine Coelsch-Foisner, Sarah Herbe and Markus Oppolzer

Since the end of the Cold War a significant number of fantastic texts, films, artworks and new media practices across Europe have raised social and political questions. This conference will explore how the fantastic has responded to and how it is shaping Europe's dynamic cultural contexts, and how it contributes to cognitive and affective dimensions of European identity. The aim is to define the share of the fantastic in the cultural traffic between European societies and communities after the Cold War. The conference will look at transformations of the fantastic in literature, life-writing, film, folklore, gaming, cultural infrastructures such as museums and museum-like venues, multi-sensory events and social practices.

Keynote Speakers:

Marleen S. Barr
Edward James
Mark Bould
Roger Luckhurst
Frans Mäyrä
Brian Stableford

Invited Author:

Markus Orths

For further information on the conference please go to www.uni-salzburg.at/ang/conferences

Science Fiction Research Association Conference
Detroit, Michigan
June 28th-July 1st 2012

Venue: The Courtyard Detroit Downtown

Michigan Central Station 1913-1988 (abandoned)

Detroit Renaissance Center (1977)

Urban Apocalypse, Urban Renaissance: Science Fiction Landscapes

Featured Guests

Eric Rabkin: University of Michigan

Steven Shaviro: Wayne State University

Saladin Ahmed: Author of the forthcoming novel *Throne of the Crescent Moon*

Additional guests to be announced

Conference Fees

Early Registration $135.00 July-August 2011

Regular Registration $160.00 August 2011-April 30, 2012

Late Registration $200.00 May 1-June 27th 2012

Students $135.00

Since the race riots and "white flight" of the 1960s, Detroit has been the center of apocalypse and revival. Recently, it has suffered tumultuous economic devastation due to the collapse of the auto industry, but now it seems to be making a comeback, a renaissance of its own. It is an urban landscape of change, revealing the end of one era and the beginning of another – an urban landscape that is ripe for the literature of science fiction and fantasy.

In Campbell's "Twilight," when Ares reprograms the computers of the far future with **curiosity**, he jumpstarts the apocalyptic machine culture toward a renaissance. At the end of *Blade Runner,* when Deckard and Rachael leave the apocalyptic urban landscape and drive into the country, they are starting life on earth anew. Likewise, at the end of McCarthy's *The Road,* the boy finds family and faith in the midst of a landscape of apocalypse.

Come to Detroit from June 28-July 1st, 2012 and view its progression from apocalypse to renaissance while taking part in the annual Conference of the Science Fiction Research Association.

Note: All Conference Participants must be members of SFRA