

Conference

Translating the Present: Science Fiction and Our Futures

December 2-4, 2020

Abstracts

Lisa Yaszek

Translating Feminist Politics to Science Fiction, 1761–Present

In this keynote address, Lisa Yaszek explores how women have long used science fiction (SF) to translate feminist ideas about the relations of science, society, and sex to audiences across centuries, continents, and cultures. After briefly reviewing core similarities between SF and feminism (including a future-oriented stance, a celebration of rational dialog, and a belief in humans as agents of historical change), Yaszek takes her audience on a tour through the rich and often surprising history of women who have used stories of strange new worlds and exotic alien others to critically assess and creatively revise popular ideas about sex and gender relations in a technocultural world. In doing so, they have contributed to the ongoing development of science fiction as a whole.

In particular, as Yaszek demonstrates, the project of translating feminist politics into art often coalesces around the same themes that organize this conference. She begins by showing how the process of translating women's experiences with the patriarchal and Eurocentric biases of technoscientific democracy were central to early feminist essays such as Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792) and early feminist speculative fictions such as those produced by Phillis Wheatley in colonial America and Mary Shelley in Georgian England. Lisa Yaszek then explores how women writing speculative fiction in the late 19th and early 20th century including Charlotte Perkins Gilman, Pauline Hopkins, and Rokeya Sakhawat Hossain dramatized increasingly sophisticated feminist arguments in favor of women's suffrage through stories about municipal housekeeping and megacities. With the revival of feminism in the 1960s and 70s and the rise of a self-consciously defined "feminist science fiction," authors including Joanna Russ, Octavia Butler, and Angela Gorodischer turned to the classic "encounter with the alien other" tale as a means by which to explore women's alienation from patriarchal, racist, and Eurocentric ideas regarding education, work, and domesticity—and to imagine new and more hopeful alternatives. In the 1980s and 90s, Pat Cadigan, Misha Nogha, and Melissa Scott translated the cyberfeminist dream of equality for all within digital environments into award-winning cyberpunk literature and poetry—a practice that continues today in the art of Skawenatti, Nisi Shawl, and Jina Vie-Min Prasad. Finally, Lisa Yaszek considers how contemporary speculative artists including Charlie Jane Anders, Nnedi Okorafor, and Naomi Alderman return us to the problem of translation—in this case, how to use SF to translate contemporary feminist conversations about trans identity, transcontinental feminism, and the promises and perils of transmedia feminism itself.

Claudia Sackl

Translating (in) Afrofuturism: Cross-Cultural Exchange and Intermedial Transfer in Black Speculative (Young Adult) Fiction

In the last years, afrofuturism as an aesthetic practice and movement has experienced an international renaissance. Among others, the record-breaking success of the Marvel Studios film *Black Panther* (2018), the publication of the enthusiastically celebrated young adult fantasy series *Children of Blood and Bone* (2019–), and the worldwide proliferation of the Black Lives Matter movement have inspired a renewed, wide-ranging interest in the lives and cultures of Black people in the diaspora. As Black cultural products have increasingly moved into the mainstream of global popular culture, also afrofuturism has gained majority appeal—for both adult and adolescent readers, viewers, and consumers of (pop) culture. In her paper, Claudia Sackl will address translational processes that come into effect in selected afrofuturist literary texts by Tomi Adeyemi (USA), Malorie Blackman (UK), and Nnedi Okorafor (Nigeria and USA) on four different, but closely interrelated levels: (1) the linguistic hybridity in texts, (2) the cross-cultural exchange in and of texts, (3) the intermedial transfer of texts, and (4) the ‘adaptations’ of Black speculative thought for young adult and non-Black readers. Thus, she will not only illustrate that recent works of Black speculative (young adult) fiction are located within a multi-layered intertextual and intermedial network, but also conceptualize translation and hybridity (both linguistic and cultural) as central aesthetic and narrative devices in afrofuturism.

Johannes Kaminski

All Under Heaven: World Governments in Contemporary Chinese Science Fiction

In Liu Cixin’s internationally successful SF, major decisions are no longer made by nation states or multilateral federations, but by world governments. Facing large-scale attacks by a non-human civilisation (*Three Body Problem*, 2008) or a planetary disaster (*Wandering Earth*, 2000), humanity swiftly unites under the umbrella of unitary governments. In contrast to occidental political theory, where the idea of world governments only emerged in the wake of internationalist movements, the rule of “everything that is under the heaven” (tianxia) represents a core concept in Confucian thought. Currently, this idea is undergoing a renaissance, notably in the work of Zhao Tingyang. In Zhao’s philosophical work, a unilateral government is proposed as a solution to our world of permanent crisis. Liu Cixin’s fiction serves as a model to exemplify the virtues of this form of government. Cracks in the narratives, however, indicate the possibility of catastrophic decision-making, made possible by this hyper-centralised form of government.

Iseult Grandjean

Terraforming Earth: The Past as Future Space in Climate Fiction

Terraforming, the act of modifying a planet in order to make it Earth-like and supportive of terrestrial life, is one of the most classic tropes of science fiction: Since the term was first coined by Jack Williamson in his short story “Collision Orbit” in 1942, the idea of shaping and altering other planets in the universe to turn them into potential new homes for humankind has since persisted as a reverie in both science and fiction. Be it Mars, Venus or fictional planets like Frank Herbert’s sand-filled Arrakis (*Dune*, 1965): the desire to make familiar of what is foreign not only marks science fiction as inseparable from the idea of

space (Jameson 2005), but also shows how deeply intertwined this literary genre is with processes of transfer and translation.

In recent years, we could observe the rise of a new subgenre of science fiction: Facing an ecological crisis and climate change that is already well underway, climate fiction, or Cli-Fi in short, returns to Earth — suggesting that our planet has become as alien and unfamiliar as Mars or Venus. How do we make our own planet habitable again?

This talk will highlight how concepts of planetary adaption as processes of spatial re-translation shape contemporary climate fiction. Using excerpts by Paolo Bacigalupi, Kim Stanley Robinson or Jenny Offill and touching on various aspects from solastalgia to geoengineering, it will be shown how the present in climate fiction becomes a space in which past and future are being reassessed.

Ann Cotten

Camp, Projection and Indirect Access: Science Fiction as a Sturdy Vehicle

A recapitulation of the concept of “camp” (Isherwood, Sontag) and a comparison to Henry Gates jr.'s description of “Signifyin’” considers the difficulties in reappropriating subcultural terms for general culture industry products. After a brief consideration of the metaphor as a “vehicle” in metaphor theory, Ann Cotten swerves into the question of what metaphoricity and camp might or might not be in the very parametres of SF as a genre. Considering examples from different periods and countries, especially such on the borders of the genre, Cotten shows how fiction—set in worlds decidedly separated from reality—can create a stable vantage point from which to gain perspective on it, essentially a vindication of fiction written to illustrate an idea. Points of reference are A) more or less recent attempts to think a world without humans or where humans are one species among others (Miéville's *Embassytown*, Ted Chiang's parrot voice, Steinmüller' s planet *Pulaster*), B) the ongoing appeal of Space Opera, aluminum foil, *mecha*, space noir, etc., C) the tradition of fiction as illustration and exploration of ideas.

Roland Innerhofer

Das Ende der Eintönigkeit. Wie Science Fiction das Leben nach dem Menschen erzählt

Wenn SF Elemente der Wirklichkeit aufgreift und imaginativ verschiebt, neu verteilt und montiert, so erweisen sich die Grenzen zwischen realen und möglichen Welten als liquid. Grenzüberschreitungen sind in der SF in dreierlei Hinsicht als Translationsprozesse zu verstehen: (1) Die erzählte Zukunft kann als eine verfremdende Appropriation der Gegenwart verstanden werden. SF erscheint im doppelten Sinn als Geschichte – als Narration und Historie der heutigen Welt. (2) Das zeigt sich besonders deutlich in der Darstellung des Verhältnisses zwischen humanen und nicht-humanen Akteuren, zwischen Menschen, Tieren, intelligenten Maschinen und ihren Hybridisierungen. Der Trans- und Posthumanismus rückt die wechselseitigen Übertragungen und Verschränkungen zwischen verschiedenen Formen des artifiziellen, organischen und nichtorganischen Lebens und Denkens in den Fokus. Insbesondere geht es dabei um die Frage, in welchen Sprachen die verschiedenen Lebensformen miteinander kommunizieren. (3) In der SF werden aktuelle wissenschaftliche, mathematische und technische Wissensbestände und die damit verbundenen Konzepte der Rationalität, Perfektibilität und Handlungsmacht nicht so sehr beschrieben als über Bilder und Figuren in Szene gesetzt und in narrative Aktion übersetzt. So gesehen kann SF als Sprechakt verstanden werden, der das Unbegriffliche performativ erprobt und die Kluft zwischen dem

gegenwärtigen Wissen, dem begrifflich Erfassbaren und dem (noch) nicht Denkbaren überbrückt. Am Beispiel von SF-Texten Margaret Atwoods, Dietmar Daths, Ann Leckies, Rudy Ruckers und Bruce Sterlings soll gezeigt werden, wie die Form der Repräsentation als eine literarische Praxis der Wissensproduktion Vorrang vor ihrem wissenschaftlichen Wahrheitsgehalt erhält. Sie sind weder Futurologie noch Utopie, sondern im besten Sinne des Wortes Science Fiction.

Julia Grillmayr

Strategic Embarrassment. Ways of Translating Non-human Perspectives

“Water and sunshine,” say the pacifists to Steveland in greeting. “Warmth and food,” he greets back. The pacifists are a group of human colonizers on the exoplanet Pax. Steveland is a sentient bamboo plant, endemic on Pax. “We understand-us perhaps, and understanding make balance,” exclaims Steveland in one of the many meetings with the humans, “I thank you because you today come and ask-me help.” Sue Burke’s Science Fiction novel *Semiosis* does something very daring. Many SF narratives portray sentient non-humanoid non-humans, some describe their point of view, but few actually give them speaking parts while preserving their ‘accent’ or making it visible in an unperfect translation. Since SF fans are famous for their very generous suspension of disbelief, Julia Grillmayr doubts that this has to do with credibility. Rather, she thinks, it has to do with the fact that this kind of translation is not only difficult to write, but always incredible embarrassing. It necessarily relies on anthropomorphism and lays bare our inability to think of forms of communication that are entirely different from ours.

In her contribution to *Translating the Present*, Julia Grillmayr will point out arguments of contemporary cultural studies and philosophy that call for a literary or artistically mediated translation of non-human speech into human language. By reading *Semiosis*, but also Nnedi Okorafor’s *Lagoon*, Jeff VanderMeer’s *Annihilation*, Octavia Butler’s *Dawn* and other texts that give a voice to non-humans, she wants to test the hypothesis that embarrassment is not only a side-effect, but can be a central strategy to connect with non-humans.

Julia Grillmayr is indebted to the students of the seminar *Rehearsing Non-human Perspectives* at the University of Applied Arts Vienna who don’t shy away from listening to plants, reading fungi and talking to tentacular ones.

Karin Harrasser

Übersetzen zwischen Science Fact, Science Fiction und Spekulativem Feminismus. Eine Fußnotenlesung

Die Fußnotenlesung aus der deutschen Übersetzung von *Staying with the trouble. Making kin in the Chthulucene* von Donna Haraway wird eingebettet in einen Bericht über Übersetzungsprobleme, -freuden und -strategien mit einem Buch, das die Geste des Übertragens zur Methode macht, indem es nicht nur zwischen ganz unterschiedlichen Wissensfeldern und Genres hin und her wechselt, sondern die Frage nach dem Realitätsgehalt von Metaphern ins Zentrum stellt. Die Strategie der imaginären Verwandlung, die im Science Fiction-Kapitel angewandt wird, ist so gesehen prägend für das ganze Buch.

Paul Dobraszczyk

Dead Cities and the Optical Unconscious

This paper relates cinematic images of dead cities to Walter Benjamin's concept of the optical unconscious. Focusing on a particular sequence in Danny Boyle's *28 Days Later* (2002) and another in *I am Legend* (2007), the paper argues that the imagination of disaster can play an important role in opening up space for emancipatory futures, through a fuller historical awareness. Urban spaces always carry within them traumatic memories that are usually repressed; the imagination of emptiness offers an opportunity to let those memories resurface. Such a process is vital groundwork for action because it creates a foundation for change; it opens up a space where the past and future slide across each other like trains at a railway junction.

Daniel Syrový

Language Puzzles and Puzzling Languages: Conlangs and Communication in Recent SF

The 'universal translator' in *Star Trek* is a convenient tool for Englishing intergalactic communication for the benefit of the viewer. The few times it malfunctions, the device becomes itself a plot device, a puzzle to be solved. Despite the rather naive faith that technology can solve all problems of intercultural relations, the trope of an automatic translator is common, and of interest mainly because *Star Trek* is also among the very first SF-narratives to feature a full-fledged constructed language (conlang), namely Klingon. Even with the Klingon language, however, despite a Sapir-Whorf-bias toward needing to have words for certain things in order to make sense of them, problems in communication are usually minor. By contrast, a number of SF stories from the last twenty years or so (including Ted Chiang's "Story of Your Life", China Miéville's *Embassytown*, Ann Leckie's *Ancillary Justice*, and, most recently, Lindsay Ellis's *Axiom's End*) directly address the physiological, psychological, and cognitive stakes of inter-species communication. Sapir-Whorf still reigns supreme in most of these texts, but the negotiation of complex linguistic exchange, the problem of (un)translatability as well as the pitfalls of misunderstanding are used to productive ends, raising the question of the role conlangs—increasingly common in SF—can reasonably be supposed to play in such worldbuilding, especially when different worldviews collide. A suggestive answer comes from Suzette Haden Elgin's *Native Tongue* (1984) with its focus on a women's language, Láadan, that Elgin actually developed for the novel.

Curricula Vitae und Publikationen

Lauren Beukes is the award-winning author of *The Shining Girls* and *Zoo City* among others. Her genre-bending novels have been translated into 24 languages and won multiple prizes, including the Arthur C Clarke Award, the Strand Critics Choice Award and the University of Johannesburg Prize. She's a former journalist, an award-winning documentary maker and a New York Times-bestselling comics writer. *The Shining Girls* is soon to be a major series for Apple TV. Her latest novel, *Afterland*, is a neo-noir chase across America set in a world without men.

Elsa Bleda is a photographer, visual artist and filmmaker based in Johannesburg. Whilst studying music production, Bleda continued her passion for photography and film. After graduation, Bleda decided on moving forward with visual arts. Her *Nightscapes Johannesburg* series and dreamy landscapes gained her world wide recognition in both the film and commercial worlds. The subject matter, her home city Johannesburg, became a strong influence on her work as her bond with the city grew stronger. She has developed an unconventional yet strong visual identity over the years and her night works are so aptly described as post-future gothic, uniquely composed through the use of light as well as its absence, in juxtaposition to her daylight works which are often dreamy and softer with color plays and an eerie mood. Along the same timeline, Elsa started working on her *Chinatown of Africa* project. Elsa had her first solo exhibition in Kalashnikov Gallery in 2016, showcasing her *Nightscapes: Johannesburg* series. The exhibition was followed up by *Nightscapes: Cape Town* in Red Bull Studios. Bleda shifted her focus on technology in the meantime and has collaborated with South African tech companies for immersive experiences. She created her recent solo exhibition in 2019, *Memories of Dreams* in which the subject matter is a spiritual journey through the foggy mountains of Kwazulu-Natal, South Africa. The exhibition had augmented and virtual reality works developed, as well as a physical experience created to illuminate the atmosphere of the photographs exhibited. Elsa is currently working on her photography book to be released in 2022 and her film journey through art-house projects.

Julia Boog-Kaminski is Senior Scientist at the IFK International Research Centre for Cultural Studies | University of Art and Design Linz in Vienna. She completed her doctorate on jokes and wit in intercultural literature and is currently working on her Habilitation on *The Knowledge of the Child*. This project investigates alternative forms of knowing and learning in children's literature, education, philosophy and psychoanalysis.

Selected publications:

with Lena Ekelund and Kathrin Emeis (eds.), *Aufbruch der Töchter. Weibliche Adoleszenz und Migration in Literatur, Film und Theorie*, Würzburg 2020; „Von Wölfen in den Wänden oder: Die Durchlässigkeit kindlicher Phantasie“, in: Julia Freytag, Astrid Hackel, Alexandra Tacke (eds.), *Gegen die Wand. Subversive Positionierungen von Autorinnen und Künstlerinnen*, Berlin 2020, S. 169–185; „„raufladen, was man will“ – Gebloggte Metanarrativität in Flurin Jeckers Jugendroman *Lanz* (2017)“, in: Anne-Rose Meyer (ed.), *Internet – Literatur – Twitteratur. Erzählen und Lesen im Medienzeitalter. Perspektiven für Forschung und Unterricht*, Berlin 2019, pp. 85–105.

Ted Chiang's fiction has won twenty-seven awards around the world. His first collection *Stories of Your Life and Others* has been translated into twenty-one languages, and his second collection *Exhalation* was chosen by *The New York Times* as one of the 10 Best Books of 2019. His novella "Story of Your Life" was the basis for Denis Villeneuve's Oscar-nominated film *Arrival* starring Amy Adams. His collaboration with the artists Allora and Calzadilla, "The Great Silence," is part of the permanent collection at Rome's National Museum of 21st Century Art.

Ann Cotten is a writer and translator and currently IFK_Junior Fellow. She studied German literature at the University of Vienna and the Humboldt University of Berlin, finishing with a book on the use of lists in concrete poetry. Since then she has been working in primary literature, using different genres and unclassified ways of writing. Her books have won numerous prizes. Cotten's bilingual background (USA, Austria) is being augmented by an ongoing study of the Japanese language. Her areas of interest are regional differences in global histories of the mind; language as a system, amplification, and distortion; side effects of and intercultural differences in aesthetics, philosophy, and artificial intelligence. Recent translations include Nirvana, Liesl Ujvary, Isabel Waidner, Rosmarie Waldrop und Joe Wenderoth. In 2020 she held the DAAD Distinguished Chair in Contemporary Poetics at the Department of German at New York University.

Selected publications:

(ed.), *Literatur von Nicht-Muttersprachlern. Eine reflektierende Sammlung* (= *Triädere* #21, 2020); with Daniel Falb, Hendrik Jackson, Steffen Popp, Monika Rinck (eds.), *Helm aus Phlox. Zur Theorie des schlechtesten Werkzeugs*, Berlin 2011, S. 336; *Nach der Welt. Die Listen der Konkreten Poesie und ihre Folgen*, Vienna 2008.

Paul Dobrasczyk is an architectural writer, photographer and artist based in Manchester, UK. He is also a teaching fellow at the Bartlett School of Architecture in London. He is currently completing a book *Anarchist Architecture*, to be published in 2021; and is developing new research and writing on the relationship between animals and architecture.

Selected publications:

Future Cities: Architecture and the Imagination, London 2019; *The Dead City: Urban Ruins and the Spectacle of Decay*, London 2017; with Carlos López Galvis and Bradley L. Garrett (eds.), *Global Undergrounds: Exploring Cities Within*, 2016; *Iron, Ornament and Architecture in Victorian Britain*, Farnham 2014.

Iseult Grandjean is an author and journalist. She writes for various newspapers, literary and online magazines. Grandjean studied Comparative Literature at Ludwig-Maximilians-University Munich, as well as Paris-Sorbonne IV and the University of Vienna. Her academic focus is on spatial theories, geopoetics, ecocriticism, and literature of the 20th and 21st centuries. Currently she is writing her PhD thesis *Geopoetiken des Klimawandels in der Science Fiction der Gegenwart* (working title) at the University of Vienna.

Julia Grillmayr is a Vienna- and Linz-based academic, journalist, radio maker and science communicator. She holds a Ph D in Comparative Literature from the University of Vienna and is currently working on the project *Science Fiction, Fact & Forecast* at the University of Art and Design Linz (post doc, FWF Hertha Firnberg).

Selected publications:

„The many-layered cake of science fiction“, Article and audio essay on the research project *Science Fiction, Fact & Forecast* by Julia Grillmayr, Jahrbuch der Hochschule der Künste Bern, April 2020; „Wilde Spekulationen. Feministisch-ökologische Wissenschaftskritik und spekulative Fiktion“, in: Marie-Luise Angerer and Naomie Gramlich, *Feministische Spekulation*, Berlin 2020; “Posthumanism(s)“, in: Anna McFarlane, Lars Schmeink, Graham Murphy (eds.), *The Routledge Companion to Cyberpunk Culture*, Abington 2019.

Karin Harrasser is Professor of Cultural Studies, Vice Rector for Research at the University of Art and Design Linz since October 2019 and Co-Director of the IFK since September 2020. After studying history and German literature, she received her Ph D from the University of Vienna with a thesis on the narratives of digital cultures; 2000–2001 she was IFK_Junior Fellow. Habilitation at Humboldt-Universität zu Berlin. In addition to her academic activities, she was involved in various curatorial projects, e.g. NGBK Berlin, Kampnagel Hamburg, TQ Vienna. Together with Elisabeth Timm she publishes the journal for cultural studies (*Zeitschrift für Kulturwissenschaften*).

Selected publications:

with Lars Friedrich and Céline Kaiser (eds.), *Szenographien des Subjekts*, Wiesbaden 2018 [English: *Scenographies of the Subject*, Wiesbaden 2019]; translation of Donna J. Haraway, *Unruhig bleiben, Die Verwandtschaft der Arten im Chtuluzän*, Frankfurt 2018; (ed.), *Auf Tuchfühlung. Eine Wissensgeschichte des Tastsinns*, Munich 2017; *Prothesen. Figuren einer lädierten Moderne*, Berlin 2016; with Susanne Roeßiger (eds.), *Parahuman. Neue Perspektiven auf das Leben mit Technik*, Cologne/Weimar/Vienna 2016; *Körper 2.0. Über die technische Erweiterbarkeit des Menschen*, Bielefeld 2013; with Doris Harrasser, Stephanie Kiessling, Sabine Sölkner, Veronika Wöhrer, *Wissen Spielen. Untersuchungen zur Wissensaneignung von Kindern im Museum*, Bielefeld 2011.

Roland Innerhofer is a university professor for modern German literature at the Institute for German Studies at the University of Vienna. He is head of the Erasmus+ Project (Strategic Partnership) “Practice-oriented Extension of Curricula in German Philology” with the partners: University of Szeged and Comenius University Bratislava (2019–2022). Roland Innerhofer made numerous contributions to the studies of literature of the 19th and 20th centuries; he focuses on fantasy, utopia and science fiction; theory and practice of the Avant Garde; media aesthetics, media cultural studies and knowledge poetics; interrelation of literature, technology, architecture, film and new media.

Selected Publications:

Tagebücher 1945–1955. Zwischen zeitgeschichtlicher und poetischer Reflexion, (= Wiener Digitale Revue. Halbjahresschrift für Germanistik und Gegenwart Nr. 1/2020),

<https://journals.univie.ac.at/index.php/wdr/issue/view/211>; *Teilweise Musil. Kapitelkommentare zum „Mann ohne Eigenschaften“*. Erster Band: *Eine Art Einleitung*, Berlin 2020; *Architektur aus Sprache*, Berlin 2019; with Andreas Okopenko (eds.), *Tagebücher 1949–1954*, Wien 2019, <https://edition.onb.ac.at/okopenko>; *Deutsche Science Fiction 1870–1914*, Wien/Köln/Weimar 1996 (Reprint 2017).

Federico Italiano is Senior Researcher at the Institute of Culture Studies and Theatre History, part of the Austrian Academy of Sciences in Vienna. He holds a PhD in Comparative Literature from LMU Munich (2009), where he also obtained his Habilitation in Comparative Literature and Romance Studies (2016). He also teaches at the Universities of Innsbruck and Vienna and was Visiting Professor of Translation Studies at the University of Graz.

His recent publications include *Translation and Geography* (Routledge 2016), an anthology of young European poetry, *Grand Tour* (with Jan Wagner, Hanser 2019) and *The Dark Side of Translation* (Routledge 2020). An Italian poet and translator, Federico Italiano has published five poetry collections, including *Un esilio perfetto. Poesie 2000–2015* (Feltrinelli 2015) and *Habitat* (Elliot 2020), which was recently awarded with the Tirinnanzi Prize.

Olalekan Jeyifous is a Brooklyn-based visual artist whose work has been exhibited at venues such as the Studio Museum in Harlem, the MoMA, the Vitra Design Museum and the Guggenheim in Bilbao, Spain. He received a BArch from Cornell University, School of Architecture, Art and Planning, Ithaca, NY. He has received a number of grants for his artwork such as a fellowship from the New York Foundation of the Arts, the New York State Council on the Arts and the Brooklyn Arts Council. He has recently completed artist residencies with the Headlands Center for the Arts, Bemis Center for Contemporary Arts, the Drawing Center’s Open Sessions program, and he was a Wilder Green Fellow at the MacDowell Colony.

With his art, for example, he created fantastical, futuristic images of Lagos (*Shanty Megastructures*), or is inspired by Afrofuturism, eco-Futurism, and agro-Futurism in his current projects on Brooklyn neighbourhoods.

In addition to his extensive exhibition history, he has spent over a decade creating large-scale artwork for a variety of public spaces. Most recently, he has completed commissions for the Durham SmART Vision Plan, a 50ft-tall sculpture for the 2017 Coachella Valley Music and Arts Festival, and 4 large sculptures for Public Square in downtown Cleveland, OH.

Johannes Kaminski is a scholar of comparative literature. His research interests include: Goethezeit, Chinese classic novels, Chinese May Fourth literature and the contemporary doomsday imaginary. Johannes is a former Marie-Sklódowska-Curie Fellow and is looking forward to commencing work at the World Literature Department at the Slovak Academy of Sciences in Bratislava in January 2021.

Selected publications:

“The Neo-frontier in Contemporary Preparedness Novels”, in: *Journal of American Studies*, 23 June 2020;
“Chinese Tales of the Strange (zhiguai)”, in: *Mediating the Dream*, Würzburg 2020.

Claudia Sackl is a research assistant at *STUBE – Studien- und Beratungsstelle für Kinder- und Jugendliteratur* (www.stube.at) and since 2019 head of *Literarische Kurse* (www.literarischekurse.at). She studied German Philology and English and American Studies at the University of Vienna and earned a master's degree in Anglophone Literatures and Cultures with her master thesis *Rabbits and Other Vermin: Postcolonial Ecocritical Imaginings in Dystopian Picturebooks* in 2019, which was awarded from the Austrian Society for Children's and Youth Literature Research. Currently she is in the process of obtaining her second master's degree.

From 2015 to 2019 she was research and administrative assistant of *Literarische Kurse*; and a lecturer at the Department of German Studies at the University of Vienna from 2019 to 2020.

Claudia Sackl focuses on postcolonial studies and literature for children and young people. She has been a member of the Society for Children's and Youth Literature Research since 2019, and a regular contributor and reviewer for the journal *1001 Buch*. She is also the editor of the correspondence course in literature.

Selected publications:

“New Worlds – New Beginnings: Dystopian Picturebooks between Postcolonial and Ecocritical Concerns”, in: Susanne Hochreiter, Sonja Loidl, Marina Rauchenbacher, Katharina Serles (eds.), *Graphisches Erzählen in der Kinder- und Jugendliteratur*, (= *Wiener Vorlesungen zur Kinder- und Jugendliteratur*) Wien 2021 [submitted]; “Simulierte Erinnerungen des Anderen: Zur transnationalen Multidirektionalität von *Indianer*-Bildern am Beispiel der Illustrationen zu Werken von Käthe Recheis”, in: Gabriele von Glasenapp, André Kagelmann, Ingrid Tomkowiak (eds.), *Kulturelles Gedächtnis reloaded? (Re-)Inszenierungen von Erinnerung in Kinder- und Jugendmedien*, (= *Studien zu Kinder- und Jugendliteratur und -medien*) Stuttgart 2021 [submitted]; “Jenseits der Hashtags. Black Empowerment in aktueller internationaler Jugendliteratur und Populärkultur”, in: *1001 Buch* 3/2019, pp. 4–8; “Zwischen Realität und Imagination. Darstellungen des *Indianers* im Spiegel kultureller Transferprozesse”, in: Hartmut Hombrecher and Christoph Bräuer (eds.), *Zeit|Spiegel – Kinder- und Jugendbücher der Jahre 1925 bis 1945 und ihre Wirkung*, Göttingen 2019, pp. 64–68.

Daniel Syrový holds the position of a Senior Lecturer at the University of Vienna, where he studied Comparative Literature and has been teaching and researching since 2008. His publications focus mainly on Early Modern narrative in Europe, specifically the genre of the chivalric romance, touching upon questions of genre conventions, seriality, materiality, translation, cultural transfer, and fan culture (and its connections with phenomena of contemporary ‘genre’ literature). His PhD thesis, *Tilting at Tradition: Problems of Genre in the Novels of Miguel de Cervantes and Charles Sorel* was published in 2013.

Recent papers include “The Originals of the Original of Don Quixote: Translation and Pseudotranslation in the Spanish *Libros de Caballerías*” (<https://doi.org/10.1515/9783110641998-009>), “Material dimensions of a chivalric romance: metanarrative and book history in Ortúñez de Calahorra’s *Espejo de príncipes y caballeros* and other *libros de caballerías*” (<https://doi.org/10.1007/s11059-020-00559-6>) and “What’s in a Name? On the Titles of Early Modern Narratives, in Particular Those of the Spanish *libros de caballerías*” (<https://doi.org/10.1515/9783110563016-013>).

Lisa Yaszek is Regents Professor of Science Fiction Studies in the School of Literature, Media, and Communication at Georgia Tech, where she researches and teaches science fiction as a global language crossing centuries, continents, and cultures. She is particularly interested in issues of gender, race, and science and technology in science fiction across media as well as the recovery of lost voices in science fiction history and the discovery of new voices from around the globe.

Lisa Yaszek earned her PhD in English from the University of Wisconsin-Madison. Her research areas include Literary and Cultural Studies and Science and Technology Studies.

Her ideas about science fiction as the premiere story form of modernity have been featured in *The Washington Post*, *Food and Wine Magazine*, and *USA Today* and on the AMC miniseries, *James Cameron's Story of Science Fiction*. A past president of the *Science Fiction Research Association*, Yaszek currently serves as an editor for the *Library of America* and as a juror for the John W. Campbell and Eugie Foster Science Fiction Awards.

Selected publications:

with Isiah Lavender III (eds.), *Extrapolation*, (= Special Double Issue on “Beyond Afrofuturism”), [in press];
with Isiah Lavender III (eds.), *Literary Afrofuturism in the Twenty-First Century*, Columbus, OH: Ohio State University Press, Fall 2020; with Patrick Sharp (eds.), *Sisters of Tomorrow: The First Women of Science Fiction*, Wesleyan University Press 2016; *Galactic Suburbia: Recovering Women's Science Fiction*, Ohio State University Press 2008; *The Self-Wired: Technology and Subjectivity in Contemporary American Narrative*, New York and Oxford: Routledge 2002/2014.

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