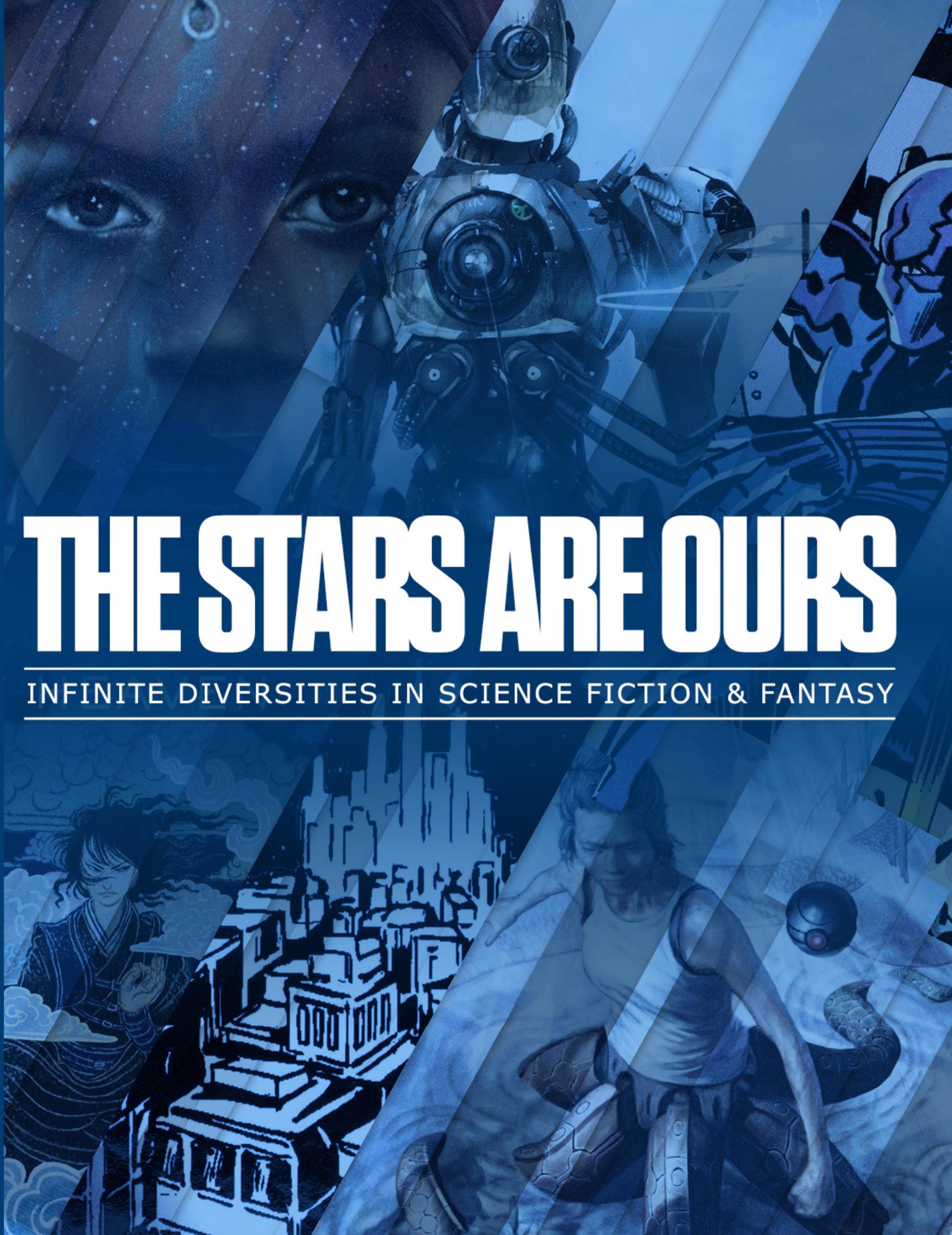


THE STARS ARE OURS INFINITE DIVERSITIES IN SCIENCE FICTION & FANTASY

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Cushing Memorial
Library & Archives



TEXAS A&M UNIVERSITY

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FOREWORD

Since being established in 1930, Cushing Memorial Library and Archives has been collecting, preserving, and housing diverse collections including the University Archives, historical maps, Colonial Mexican, military, Texas and Borderlands, rare books and manuscripts, modern literature, digital works, and most notably for this exhibit, Science Fiction and Fantasy, and Gender and Ethnic Studies.

Cushing Library has one of the largest collections of science fiction and fantasy materials in the country. The collection has grown exponentially over the past several decades to include books and monographs from the 17th century all the way to 20th century pulp magazines and 21st century books and serials; as well as many archival collections from critically acclaimed authors, including George R.R. Martin, Michael Moorcock, and Andre Norton, to name a few.

Area Studies and Women & Gender Studies have been growing rapidly over the past fifteen years, for the purpose of increasing visibility to traditionally underrepresented cultures and groups; including LGBTIQ, the African Diaspora, women and gender studies, Middle Eastern studies, and Islam in science fiction and popular culture. The collection includes archival collections from Don Kelly, Harriette Andreasdis, Yolanda Broyles-Gonzalez, and Angela Davis.

Equity, Diversity, and Inclusion are three key words that Texas A&M University Libraries and Cushing Library endeavor to make an active part of our everyday practice as information professionals, colleagues, and community members. This integration of equity, diversity, and inclusion into our services and noting what is important to our patrons is at the heart this exhibit. Every day with every collection and decision we make, the students, staff, and faculty of Cushing Library strive to cultivate diversity in our collections. By showcasing this diversity, we believe we are not only enhancing our patrons' research but providing them with a place where diverse collections, people, and ideas are always welcome.

Julie Mosbo Ballestro

Interim Director of Cushing Memorial Library and Archives

Discovery and new possibilities are what we strive to evoke in this exhibition. The creativity of the people who visit our collections inspired us to design an exhibit that reflects the diverse interests found within the realm of science fiction and fantasy. Visitors have often requested that material be added to our Science Fiction

& Fantasy Research Collection to incorporate a variety of voices, perspectives, and cultures. We have worked to capture the expansive universes of science fiction and fantasy in a new light. Today, science fiction, fantasy, and horror are more diverse than most have ever imagined and we want to highlight and share the underrepresented creators and genres within science fiction.

While the exhibition cannot showcase all the diverse work in science fiction and fantasy we have collected, we offer a small sample of what is housed within the library stacks. We hope the material you see in this exhibit inspires your research in literary, social, and scientific arts and we hope that the literary and adaptive forms of speculative fiction will capture a holistic understanding about the interconnections between society, culture, technology, environment, and the future. We hope this exhibition breaks the old stereotype that science fiction is not only for the few, but rather for the many.

I thank our patrons for helping Cushing Library become a better library; you help us challenge the notion of what a special collections library can be by suggesting material and engaging with our exhibitions and collections. You make our library into a vibrant conduit of research and learning, rather than mere material storage. You have inspired us to reach beyond the stars to provide amazing research material from different perspectives and imaginations around the world.

Jennifer Reibenspies-Stadler '12

Reading Room Reference Staff

Cushing Memorial Library & Archives

Diversity contains as many treasures as those waiting for us on other worlds. We will find it impossible to fear diversity and to enter the future at the same time.

—Gene Roddenberry

I was invited to pen this Foreword because I am a fairly serious sci-fi and horror head. My engagement extends beyond fandom. In watching *Star Trek's* Lieutenant Uhura, one of television's first realized Black characters in her role of Communications Officer, I was introduced to a field in which Black women were valued leaders. I am a Black woman and I hold a PhD in Communications, and I would like to think that Lt. Uhura played a role in the field of study that I chose. As a communication and media scholar, I have written a book—*Horror Noire*—that chronicles the history of Black folks in horror and science fiction films. More, I have been fortunate enough to have *Horror Noire* turned into an eponymous documentary. The documentary features a 'who's who' of sci-fi and horror creators, including the award-winning writer and educator Tananarive Due, who is featured in this exhibit.

However, today I'd like to write from a dramatically different vantage point: I am the Vice President and Associate Provost for Diversity at Texas A&M University. In other words, I am the university's Chief Diversity Officer (CDO). Upon reflection, it seems that serving as CDO is the most likely outcome for a sci-fi/horror scholar; someone who is the purveyor of the idea that these two genres are particularly astute at taking on and forcing us to engage with the social, political, and cultural issues of the day. Science fiction and horror are our life's curriculum. Let me explain.

As a youth, one of my earliest lessons on the way that the United States ever so nonchalantly discards people who look like me came from the 1968 cult-classic zombie horror film *Night of the Living Dead*. This film, set in my hometown of Pittsburgh, crushed my soul when the Black hero, Ben, survives the zombie apocalypse only to be murdered by police. *Night of the Living*

Dead did not seem like fiction then and it certainly doesn't now. For me, the film's message is a powerful one—the thing that is more frightening than a zombie outbreak may be, say, a traffic stop.

Science fiction has primed us all to look at our social world through the lens of anti-racism and to embrace the goals of equity and social justice. When the great Octavia Butler in her 1979 book *Kindred* (which appears in this exhibit) hits us with this line—"repressive societies always seemed to understand the danger of 'wrong' ideas,"—her bold truth stays with you. Today, forty years later, Butler's vision seems less like fantasy and much more like a news headline.

When Ursula K. Le Guin (also featured in the exhibit) in 1969 published *The Left Hand of Darkness*, she demanded that we peer through gender constructions to engage our own prejudices about sexualities and presentations of gender. Why is it that when a man's performance of masculinity does not live up to someone's expectations it is the feminine that is implicated and blamed? [Think slurs like 'girlyman'.] Le Guin's is a lesson in reflexivity and inclusion. Today, as I think about the ban on transgender people serving in the military, I wish our nation's leaders spent less time gender-policing and more time reading science fiction. Maybe then, they could use their power and influence for good. Author Lara Elena Donnelly is brilliant on this point: "if your literature of choice is reading about something that's beyond your conception, you're already interested in looking beyond your immediate surroundings and thinking bigger thoughts."

Perhaps it is because I was so immersed in the "bigger thoughts" of science fiction and horror that I was propelled to become a CDO. Every day, it is my hope to apply the critical

engagement that I've learned by way of the surreal fantastic, turning it into a reality.

Because, at the end of the day, isn't every diversity plan really about understanding that "the glory of creation is in its infinite diversity?" If you think that this is the most powerful and aspirational thing you've ever read, know this—it comes from an exchange between Mister Spock and Miranda Jones from the 1968 *Star Trek* episode "Is There No Truth in Beauty". Here, the message of diversity and inclusion is as powerful as it is pointed! This is the full exchange:

The glory of creation is in its infinite diversity. And the ways our differences combine to create meaning and beauty.

Mic drop!

The Texas A&M University Cushing Library Exhibit, *The Stars Are Ours: Infinite Diversities in Science Fiction and Fantasy*, represents what happens when one starts their work from the perspective of diversity, equity, and inclusion. *The Stars Are Ours* is diverse in its attention to race, ethnicity, and gender. It is inclusive as it pushes back against the notion that sci-fi re-inscribes worlds for White, cisgendered men. It is equitable in its attention, giving Latinx fantasy and Afrofuturism a place to shine. This is an exhibit that recognizes and centers diverse creators and audiences in the history and present of science fiction. *The Stars Are Ours* is evidence that science fiction is and has always been our curriculum for diversity, equity, and inclusion. I sincerely hope that we are all paying attention to its lessons.

Robin R. Means Coleman

Vice President & Associate Provost for Diversity

Professor, Department of Communication

But this is the year in which I get to smile at all of those naysayers—every single mediocre insecure wannabe who fixes their mouth to suggest that I do not belong on this stage, that people like me cannot possibly have *earned* such an honor, that when they win it it's meritocracy but when we win it it's "identity politics"—I get to smile at those people, and lift a massive, shining, rocket-shaped middle finger in their direction.

How many of y'all saw *Black Panther*? Probably my favorite part of it is actually Kendrick Lamar's theme song, "All the Stars." The chorus of it is "This may be the night that my dreams might let me know: all the stars are closer." Let 2018 be the year that the stars came closer for all of us. The stars are ours. Thank you.

—**N.K. Jemisin, World Science Fiction Convention, 2018**

At the 2018 Worldcon in San Jose, CA, author N.K. Jemisin made literary history once more. *The Stone Sky*, the final book in her *Broken Earth* trilogy, received the Hugo Award for Best Novel, as had its two predecessors in 2016 and 2017. With this latest win, Jemisin became the first author to win the award for three consecutive years; with her first win in 2016, for *The Fifth Season*, she became the first African-American to win for that category. In her 2018 acceptance speech, Jemisin pointed out that "as this genre finally, however grudgingly, acknowledges that the dreams of the marginalized matter and that all of us have a future, so will go the world."

Indeed. We rightly celebrate Jemisin's unprecedented victory, and we believe that it is long past the time to explode the myth that "real" science fiction and fantasy is the province mainly of white cisgendered men. Speaking as one of those

characters myself, I reject without reservation that I am any sort of default or an example of the true. The historical record bears my feelings out: science fiction and its associated genres such as fantasy and horror have always been, as Jemisin said in a 2013 address, "the literature of the human imagination, not just the imagination of a single demographic." From the beginning, the stories that make up the SF&F corpus have been written and read and retold, by and about people of all colors, religions, genders, religions, and every other category one might name. As different people relate different narratives, bringing to each their own individual realities, the result for SF&F has been endless forms most beautiful of the human story. We are all of us enriched by the infinite variety of voices that together make up the long and sweeping chronicle of SF&F.

An exchange of dialogue in a late episode of the classic SF television show *Star Trek* sums up the central theme of this exhibit. In the 1968 episode "Is There In Truth No Beauty?", the *U.S.S. Enterprise* is tasked with carrying to his homeworld an ambassador from a species called the Medusans. The Medusans are famed space navigators whose thoughts "are the most sublime in the galaxy". Yet they are so bizarrely different in physical appearance from human standards that the unshielded viewing of a Medusan causes humans to become insane. The ambassador, Kollos, is escorted by Federation psychologist and telepath Miranda Jones. As Jones prepares to leave

the *Enterprise* with Kollos at episode's end, she converses with Science Officer Spock on the subject of IDIC (Infinite Diversity in Infinite Combinations), the foundation of Vulcan philosophy. Jones says, "I understand, Mr. Spock. The glory of creation is in its infinite diversity." Spock responds with "And the ways our differences combine to create meaning and beauty." Science fiction and fantasy are, or should be, genres that chronicle and celebrate the joys and the significances of difference. This exhibit provides examples of creators and creations that represent many different aspects of the human experience.

However, for too long, and for too many, the full richness of the literary and broadcast record has been obscured by the false notion that the voices worth hearing belong only to a few categories. Even today, narrow-minded people who know little of genre history promulgate the idea that the stories of non-whites and non-males are merely temporary, politically driven aberrations that crowd out the "real" SF&F. From the dark corners of the Internet and the fringes of fan communities, malcontents dreaming of a time that never really was complain, castigate, and harass. They have forgotten or choose to ignore the many women, the non-cisgendered, the neuroatypical, the non-white creators who have contributed (often under pseudonyms, often keeping their true selves secret) to expanding the creative boundaries of SF&F. This exhibit is, we hope, a small correction to that ignorance.

Library space being finite, the exhibit you are visiting cannot hope to capture but

a tiny portion of the infinite diversities in the human story that SF&F tells. We can only provide examples of many of the different varieties of creators, subjects, and themes in SF&F, and that I hope may lead you to expand your own imaginative possibilities. Although the materials displayed here lean heavily towards the more recent, we have tried to give an array of interesting and relevant materials from across the last two hundred years.

What both this exhibit and the Science Fiction & Fantasy Research Collection at Cushing Library hope to show visitors is simply this: Science fiction and fantasy and horror, in their abounding variations, are part of our shared cultural heritage. They are not, nor have they ever been, the property of any one class of creator or fan. They belong to all of us. The planets are ours. The fairylands are ours. The spaceships are ours. The dragons are ours. The aliens and the elves, the robots and the fae, the time machines and the magic and the demons and the monsters...they are all ours.

And, yes, the stars are ours, too.

Jeremy Brett

Curator, Science Fiction & Fantasy Research Collection

Cushing Memorial Library & Archives



STAR TREK "Is There in Truth No Beauty?" 7/5/68 I-13
22 CONTINUED: (3) 22

KIRK
It could be worse, Bones. Suppose we had the same effect on the Medusans?

SPOCK
I see, Dr. McCoy, that you still subscribe to the outmoded notion promulgated by your ancient Greeks, that what is good must also be beautiful.

MIRANDA
And the reverse, of course - That what is beautiful is automatically expected to be good.

KIRK
I suppose most Klingons aren't too bad looking, at that.

McCOY
That's a matter of opinion.

KIRK
I suppose most people are naturally attracted by beauty and repelled by ugliness. It's the last of our prejudices, the hardest to let go of.

McCOY
At the risk of sounding prejudiced...
(he raises his glass toward Miranda)
- I say, here's to beauty.

Kirk joins the toast, but it's too much for Marvick. He flings his glass across the room and stands, knocking the chair over.

MARVICK
You don't need me here!
And he storms out of the room. There is a short, embarrassed silence.

MIRANDA
He's been working very hard. We all have, these past days. I'm a little tired myself - do you mind if I say good night now?
As she moves to stand, the three others stand also, speaking simultaneously:

(CONTINUED)

Jean Lisette Aroeste.

"Is There In Truth No Beauty?" Star Trek: The Original Series, Season 3, Episode 5.

Broadcast October 18, 1968. Script pages, first draft. Photocopy.

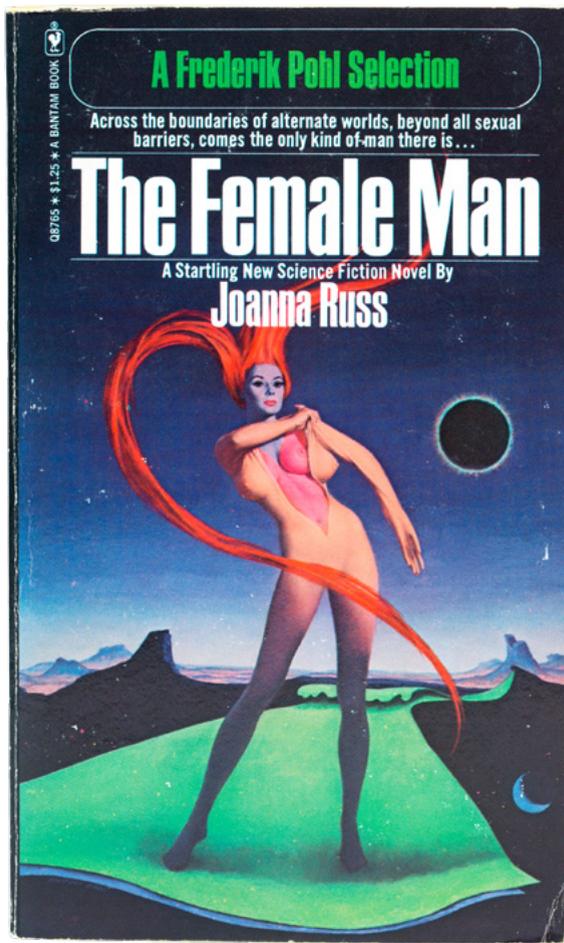
This late episode of the original *Star Trek* concerns the arrival on the *U.S.S. Enterprise* of an ambassador from a species called the Medusans, who are so bizarre by human standards that they produce insanity when viewed clearly. The episode introduced the concept of 'IDIC' (Infinite Diversity in Infinite Combinations), which is both a cornerstone of Vulcan philosophy and a major theme of this exhibit.

Trek creator Gene Roddenberry defined IDIC as "a Vulcan belief that beauty, growth, progress -- all result from the union of the unlike. Concord, as much as discord, requires the presence of at least two different notes. The brotherhood of man is an ideal based on learning to delight in our essential differences, as well as learning to recognize our similarities."



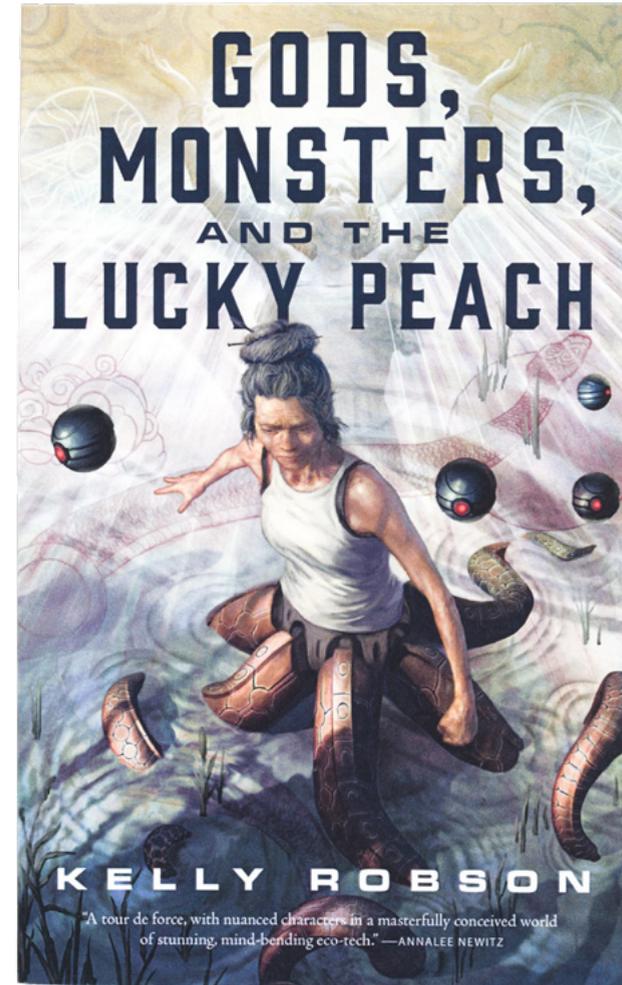
TIME TRAVEL

Travelling through time—whether to the past or to the future—is one of the most popular and recognizable themes in SF. Early time travel stories, such as Louis-Sebastien Mercier’s *L’An 2440* (1770), Washington Irving’s 1819 tale “Rip Van Winkle”, and *Looking Backward* (1888) by Edward Bellamy, had their protagonists travel into the future by falling asleep. Mark Twain’s hero Hank Morgan in *A Connecticut Yankee in King Arthur’s Court* (1889) was hit on the head, causing him to be pitched into the distant past. H.G. Wells popularized the concept of a *time machine* in his 1895 novel of the same name, and that book is honored as a foundational text for all subsequent time travel stories.



Joanna Russ.
The Female Man
 Bantam Books, 1975.

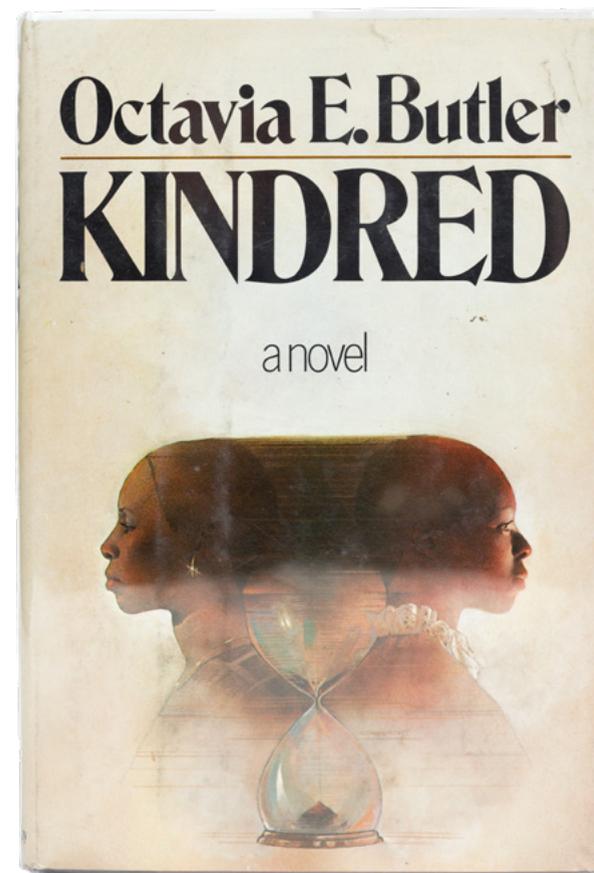
As one of the fundamental works of feminist science fiction, *The Female Man* explores the meaning of womanhood across space and time. Russ (1937–2011) incorporates LGBT characters and relationships and examines the interaction between gender, sexuality, and society. The novel was nominated for the 1975 Nebula Award for Best Novel, won the Retrospective Tiptree Award in 1996 and the Gaylactic Spectrum Hall of Fame Award in 2002. The book has been criticized for elements of transphobia, for which Russ apologized later in her life.



Kelly Robson.
Gods, Monsters, and the Lucky Peach
 Tor.com, 2018. First edition.

Nebula Award- and Aurora Award-winning writer Kelly Robson (1967–), is a Canadian native. She has written a number of well-received novellas and short stories, including this recent example of careful and attentive worldbuilding. The critically acclaimed *Gods, Monsters, and the Lucky Peach* is set on a future Earth slowly recovering from worldwide ecological collapse, where the invention of time travel has granted humanity access to

the distant past as a source of information about restoring the ecosystems of the future. The novella's protagonist Minh—a woman disabled by disease who compensates with tentacle-like bioengineered limbs—leads an exploration team to 2000 BCE Mesopotamia to survey the Tigris-Euphrates river valley, with an inevitable clash both of personalities and of civilizations.



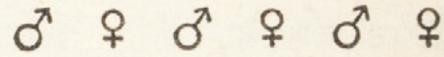
Octavia E. Butler.
Kindred

Doubleday, 1979. First edition.

Kindred, one of Butler (1947–2006)'s most famous novels, is a time-travel novel in which Dana, a modern Black woman of 1976, is married to Kevin, who happens to be white. The novel explores Dana's life after she is abruptly snatched from her present home in California and transported to the antebellum South where she is enslaved. The story revolves around the white child Rufus, son of the plantation owner whom we discover is the reason for Dana's back and forth through time, as she is repeatedly summoned to the past to save his life.

James Tiptree Jr.

Houston, Houston, Do You Read?



James Tiptree, Jr. (Alice Bradley Sheldon).
“Houston, Houston, Do You Read?”

Anthologized in *Aurora: Beyond Equality*, ed. Vonda N. McIntyre and Susan J. Anderson, 1976. First edition.

This is one of the most famous stories by Alice Sheldon, better known under her pen name of James Tiptree, Jr. (1915–1987). Tiptree adopted a male alias starting in 1967; her true identity was not publicly revealed until 1977, before which most of her readers and critics assumed Tiptree to be a man. Tiptree adopted her alias because, as she once said, “A male name seemed like good camouflage. I had the feeling that a man would slip by less observed.” Her stories comprise many different settings—from present-day Earth to far-future space opera—and are notable for their dark tone and frequent attention to the vagaries of male-female relations (such as 1977’s “The

Screwfly Solution” and 1973’s “The Women Men Don’t See”), or to shifts in gender perceptions (like 1973’s “The Girl Who Was Plugged In”). Tiptree’s work earned her a storied reputation as a major writer of her time, as well as the Hugo, Nebula, and World Fantasy Awards.

This story “Houston, Houston, Do You Read?” won the 1976 Nebula Award for Best Novella and the 1977 Hugo Award for Best Novella. It tells the story of a NASA crew of three male astronauts thrown off course by a solar flare, who then realize that they have also been thrown forward centuries in time, to an Earth populated entirely by women after a plague wiped out all males.

People don't really want change, any change at all—and xenophobia is very deep-rooted. But we progress, as we must—if we are to go out to the stars.

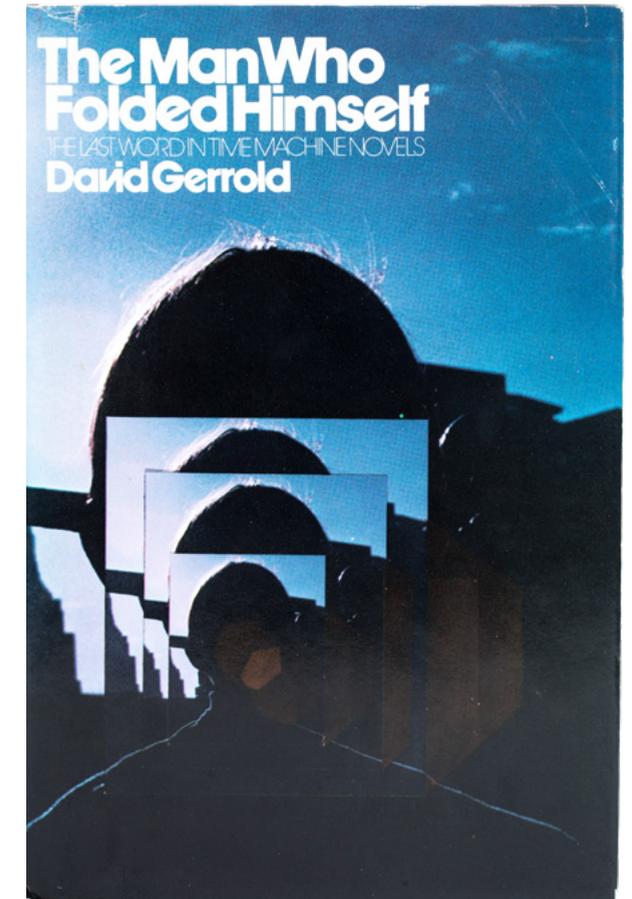
—Robert A. Heinlein, *Double Star* (1956).

David Gerrold.

The Man Who Folded Himself

Random House, 1973. First edition.

David Gerrold (1944–) is a well-known American science fiction writer, most famous perhaps for writing the classic *Star Trek* episode “The Trouble with Tribbles” (1967), the ongoing alien invasion series *The War against the Chtorr* (1983–present), and the semi-autobiographical 1994 novella *The Martian Child*. Gerrold’s time travel novel *The Man Who Folded Himself* (1973) concerns Daniel Eakins, a young man who uses a “Timebelt” to make frequent journeys to the past, where he encounters alternate versions of himself, including both male and female ones with whom he engages in romantic relationships. The book was nominated for both the Hugo and Nebula Awards for Best Novel.

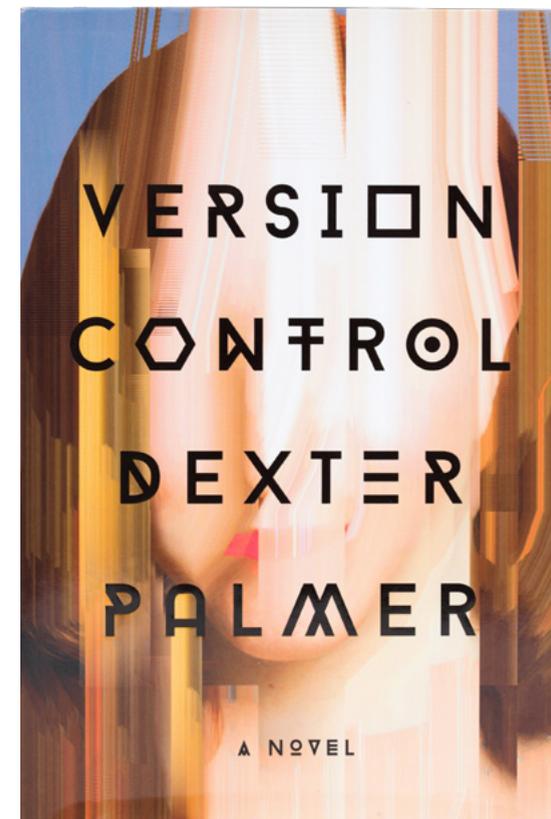


Dexter Palmer.

Version Control

Pantheon, 2016. First edition.

The SF work of African-American writer Dexter Palmer (1974–) is informed by his academic background in English literature, in which he received a Ph.D. from Princeton University and studied the work of Joyce, Gaddis, and Pynchon. He brings this literary sensibility to his science fiction—his second novel, *Version Control*, is a deeply written exploration of the nature of reality. The novel’s protagonist, Rebecca Wright, thinks that the near-future world she lives in feels “wrong”, somehow. Her intuition ties into her physicist husband Philip’s invention of a time machine and its creation of new worlds and timelines with each use.



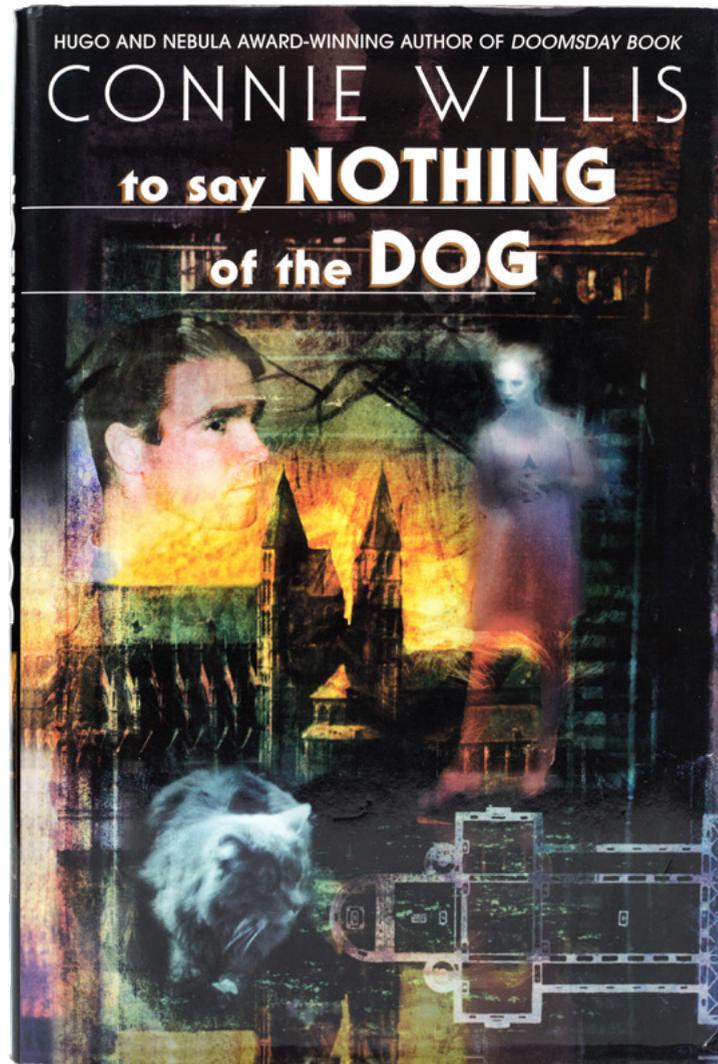
Connie Willis.

To Say Nothing of the Dog, or, How We Found The Bishop's Bird Stump At Last

Bantam Spectra, 1997. First edition.

To Say Nothing of the Dog (the title is taken from an 1889 comic novel by Jerome K. Jerome, which Willis (1945–) discovered when young courtesy of Robert A. Heinlein) is set in a world of historians that use time travel as a tool for studying history close up. Willis has returned to this universe in multiple works, including *Fire Watch* (1982), *Doomsday Book* (1992), and *Blackout/All Clear* (2010), and in particular to the German

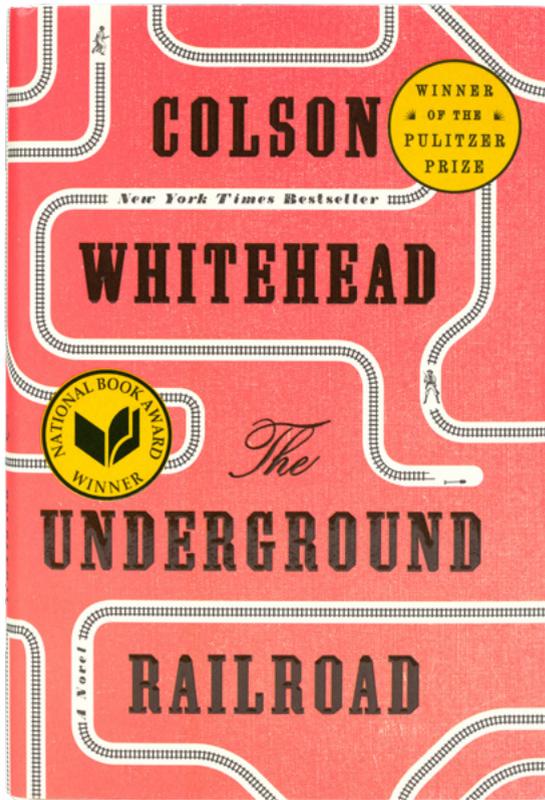
1940–1941 bombing campaign against Great Britain. This humorous work, which won the 1999 Hugo Award for Best Novel, concerns an Oxford historian from 2057 searching 1940 Coventry in order to locate and describe a certain MacGuffin from fiery destruction via German bombs; in the process, he finds himself in the middle of events that might end in ripping apart the timeline.





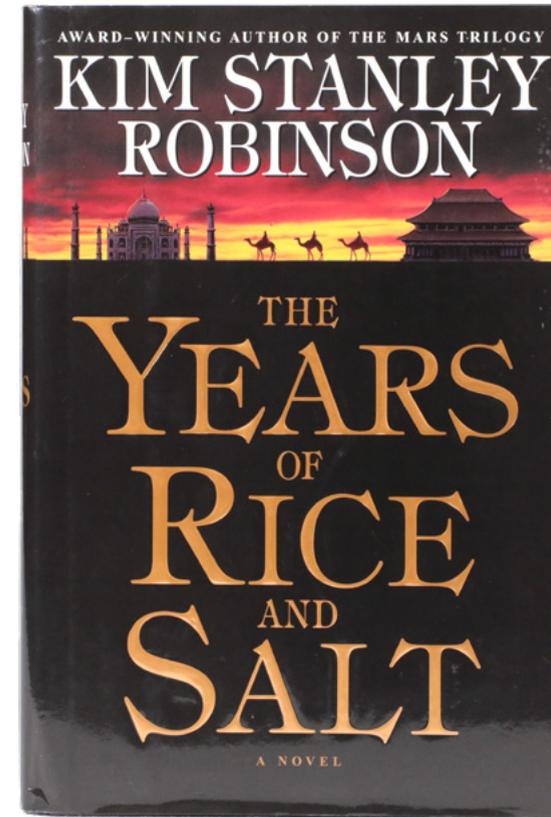
ALTERNATE HISTORY

Alternate histories are an intriguing subgenre of science fiction, in which the author explores how history would be different had a particular event or set of events diverged from reality (for example, had the Confederacy won the U.S. Civil War). The 1836 publication of Louis-Napoleon Geoffroy-Chateau's *Histoire de la Monarchie universelle: Napoleon et la conquete du monde* (1812–1832) was the first on this theme: it posited a world where Napoleon triumphed in his 1812 invasion of Russia and went on to dominate the Earth. Alternate histories are a creative way of playing with history and reality, and have been explored by authors as varied as Philip K. Dick, Keith Roberts, L. Sprague De Camp, Vladimir Nabokov, Harry Turtledove, Philip Roth, Jo Walton, and Kingsley Amis.



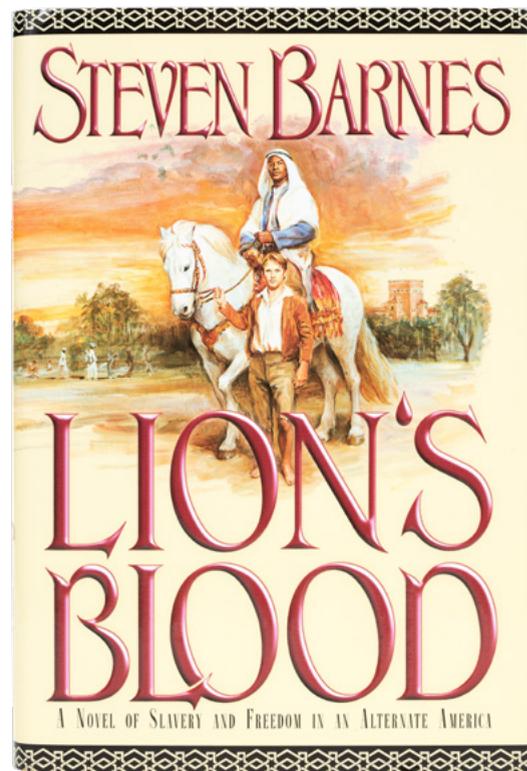
Colson Whitehead.
The Underground Railroad
 Doubleday, 2016. First edition.

Colson Whitehead (1969–) gives the reader a surrealistic look at an alternate antebellum United States, in which the legendary Underground Railroad is a **literal** railroad that runs underground from the slave South to freedom in the North. The novel also depicts a South Carolina engaging in forced medical experiments on black men (reminiscent of the real-life 1932–1972 Tuskegee Syphilis Experiment conducted in Alabama) and forced sterilization of black women (a frequent phenomenon of actual 20th-century America), while North Carolina has murderously made itself free altogether of African-Americans. Whitehead’s novel is a work of savage, powerful allegory, in the best traditions of conscientious science fiction.



Kim Stanley Robinson.
The Years of Rice and Salt
 Bantam Books, 2002. First edition.

The Years of Rice and Salt examines colonialism and social movements through an alternate timeline where the Black Plague eradicated over 90% of the European population of its time (as opposed to the real world, where one-third died). Imagining the world that event might have created, Robinson (1952–) explores the genesis of dominant cultures in a world devoid of European colonizers. *The Years of Rice and Salt* is the 2003 Locus Award for Best Science Fiction Novel winner and a nominee for the Hugo Award, the Arthur C. Clarke Award, and the British Science Fiction Award.

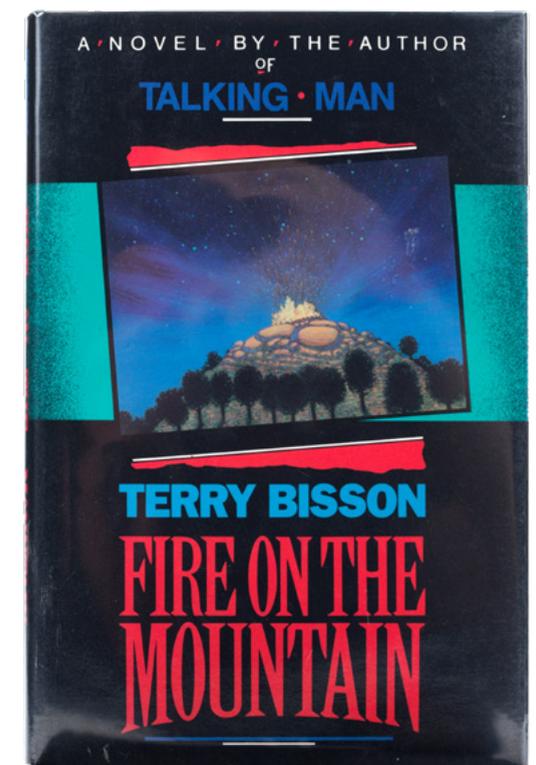


Steven Barnes.
Lions Blood: A Novel of Slavery and Freedom in an Alternate America
 Aspect/Warner Books, 2002.

Lion's Blood is the first in a two-part series that includes *Zulu Heart* together which comprise Barnes’ Insha’Allah (If God Wills) series. The stories offer an alternative universe where Africans and other people of color are the slaveholders and Europeans are the enslaved. This alteration is an important aspect of these stories, but the overriding features that provide unique spins are that it is the religion of Islam that anchors the stories, and primarily Muslims who are the lead characters of the novels.

Terry Bisson.
Fire on the Mountain
 Arbor House, 1988. First edition.
 Signed by the author.

Fire on the Mountain examines issues of economic equality and revolution through an alternate history where abolitionist John Brown’s 1859 raid on Harper’s Ferry was a success. Terry Bisson (1942–) writes of a socialist utopia in the heart of America that sprung from the determination of enslaved Americans to free themselves through armed revolt.



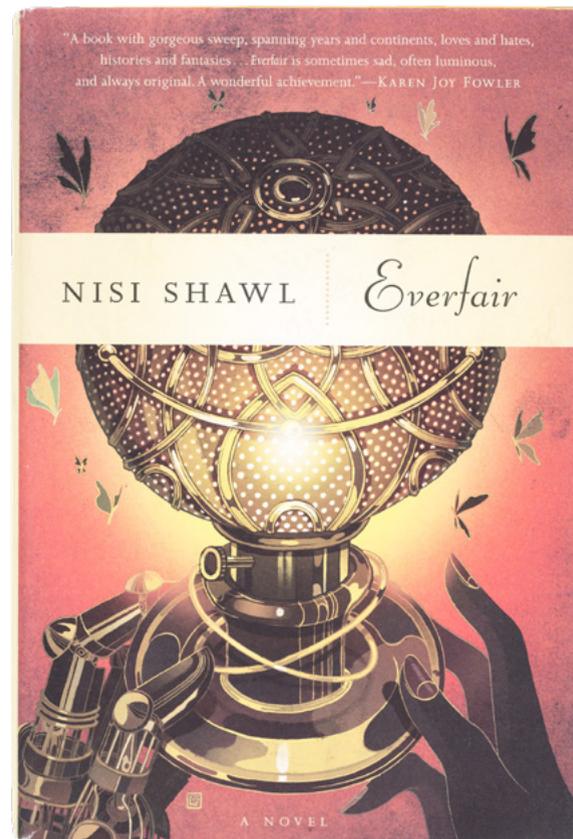
We might know that C.L. Moore wrote for Weird Tales, but I grew up thinking she was the only one, that a woman fantasy writer from that time period was like a unicorn, there could be only one, and that she was writing for an entirely male audience. But there were plenty of other women...these women were there, they existed. Everybody knew that, up until somehow they didn't. We know there were LGBT and nonbinary pulp writers, too but their identities are hidden by time and the protective anonymity of pseudonyms...we have to break the barriers again and again, as many times as it takes, until the barriers are no more, and we can see the future our secret history promised us.

—Martha Wells, "Unbury the Future", World Fantasy Convention 2017

Nisi Shawl.
Everfair

Tor, 2016. First edition.

Belgian rule in the African Congo between 1885 and 1908 was one of the most savage and brutal colonial regimes in history, resulting in the death of millions of Congolese through starvation, murder, imported European diseases, and overwork. Nisi Shawl (1955–)'s 2016 Nebula-nominated novel brings steampunk into an alternate Congo, where the native people unite with African-American missionaries and fugitive British Fabian socialists to create the country of Everfair. Everfair is a source of native hope, freedom and autonomy in the heart of colonial Africa, where freedom is won from the brutal Belgians through both political will and skillful use of steam technology such as airships.



Aliette de Bodard.

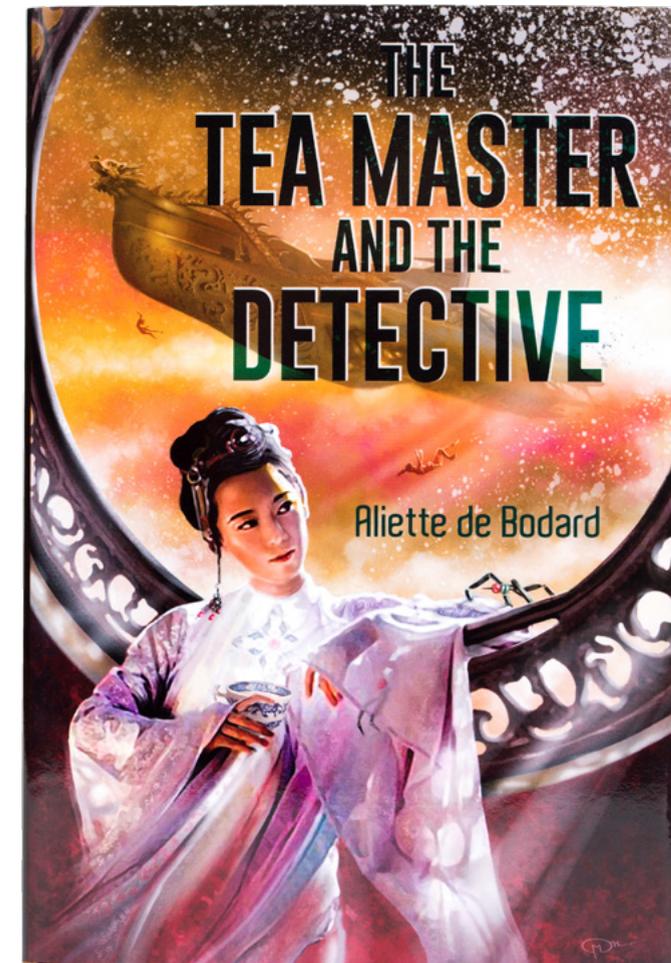
The Tea Master and the Detective

Subterranean Press, 2018. Limited edition. Signed by the author.

Aliette de Bodard (1982–), of French-Vietnamese descent, is the creator of the Xuya Universe collection of novellas and stories. Xuya is a space opera steeped heavily in Chinese/Vietnamese culture, set in a far future where human galactic expansion has been made possible using highly sophisticated AIs called Minds. The backstory of de Bodard's beautifully realized universe involves an alternate history in which the 15th century Chinese chose international expansion rather than inward contraction, discovered the

New World (named here 'Xuya'), and formed a trade alliance with the Mexica people.

This novella in the Xuya series is a reimagining of the Sherlock Holmes stories, in which Holmes is recast as a caustic and inquisitive scholar named Long Chau who seeks out as a companion for a mission the sentient spaceship AI *The Shadow's Child*. *Child* suffers from physical injury and profound post-traumatic stress disorder following a disastrous military engagement (much as Dr. Watson was severely injured fighting in Afghanistan and returned to Britain to recover).

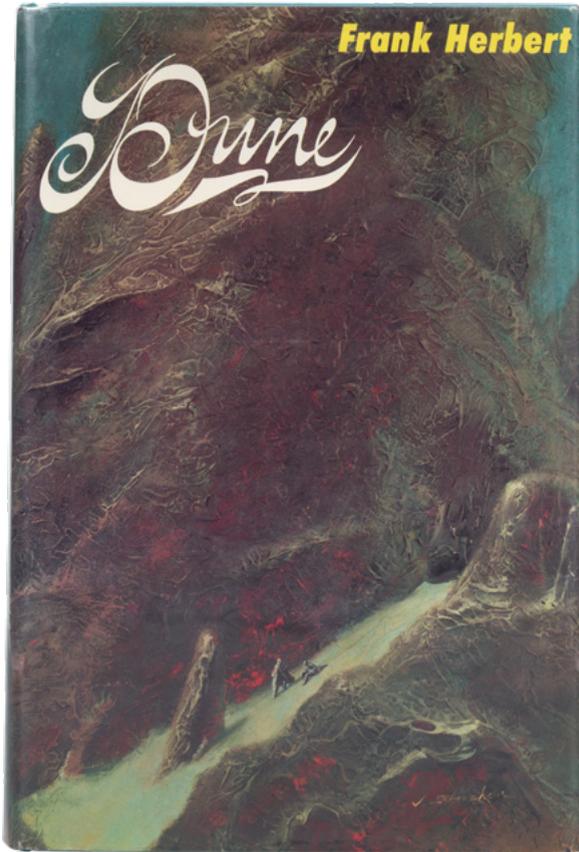




ECO-SF

Science fiction with an ecological bent has been a common theme in the genre for many decades, thanks to writers such as J.G. Ballard, Kim Stanley Robinson, Margaret Atwood, and Jeff VanderMeer. In recent years, so-called “cli-fi” has taken on a new and more pressing significance in light of the continuing dangers of climate change. Many authors seek to explore how humans will cope with this existential threat, and how society and humanity may evolve in order to cope.

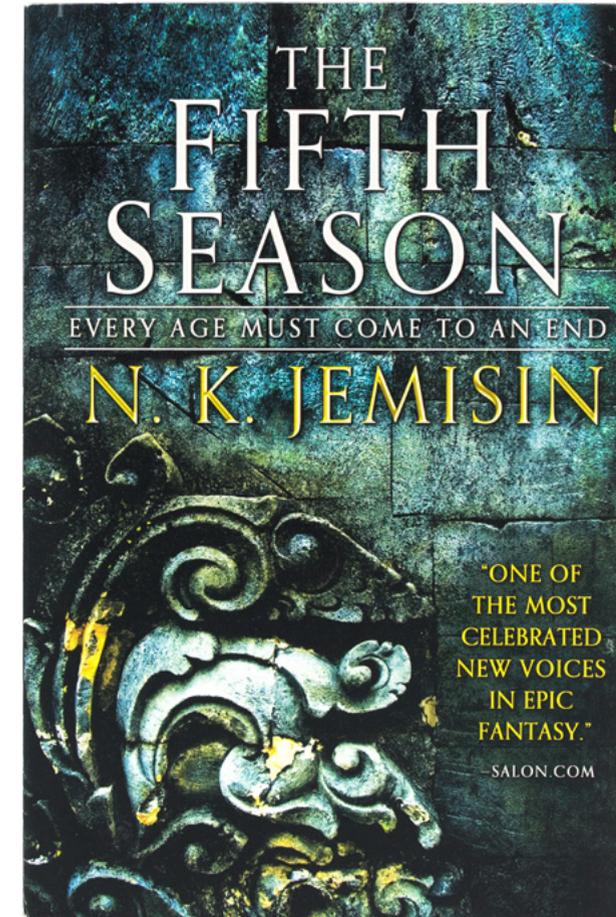
Eco-SF, however, need not involve dramatic catastrophes. Works like Frank Herbert’s classic *Dune* series, for example, are concerned, rather, with the myriad ways in which humans interact with hostile or merely deeply foreign ecosystems.



Frank Herbert.
Dune

Chilton Books, 1965. First edition.

Widely considered one of the great classics of science fiction, Herbert (1920–1986)'s *Dune* offers a critique on humanity's relationship with the natural world and explores cultural variance among gender and religion. Set on the harsh desert planet of Arrakis, the tale recounts political and military struggles to control the spice melange, a substance produced by giant sandworms and used for medical purposes, interstellar travel, and even to enhance clairvoyance. One of the book's major concerns is the Bedouin-like people of Arrakis called the *fremen*, and their adaptations to survive in Arrakis' deadly, hostile environmental conditions. *Dune* was awarded the first Nebula Award for Best Novel, in 1966.



N.K. Jemisin.
The Fifth Season

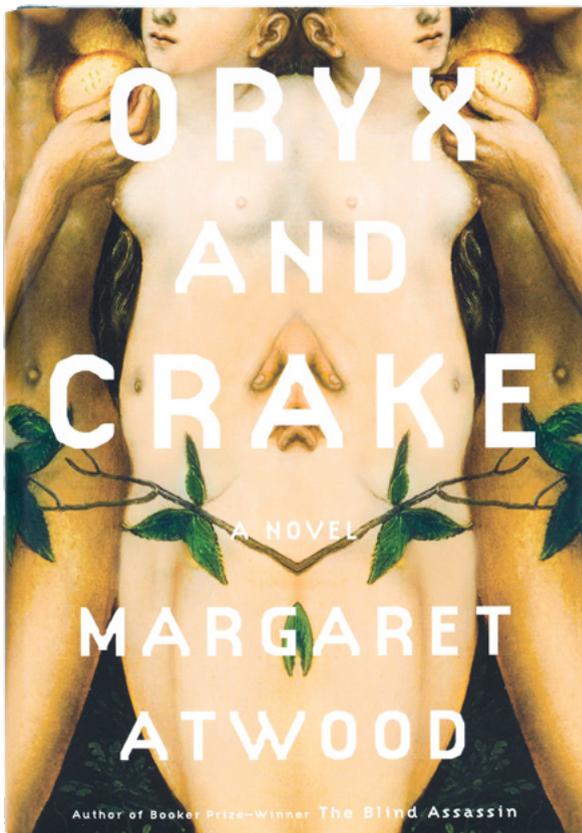
Orbit, 2015.

In 2018, N.K. Jemisin (1972–) became the first author to win three Hugo Awards in a row, a feat all the more remarkable because all three were for successive novels in the same series. Jemisin's *Broken Earth* fantasy series is set in the world of The Stillness, a continent periodically wracked by massive volcanic eruptions and earthquakes that produce apocalyptic climate change and ecological collapse (so-called "fifth seasons"). The result is a society centered on the endurance of such disasters and constant rebuilding.

The first work of the series, *The Fifth Season*, introduces readers to The Stillness and to the castes that make up human society within it, most notably the 'orogenes', who have the ability to control and redirect the energies of the planet but often kill people in the process. Strife and prejudice flare between the orogenes (referred to derisively as 'roggas') and normal humans (or 'stills', as orogenes call them in contempt). *The Fifth Season* was followed in 2016 by *The Obelisk Gate* and by *The Stone Sky* in 2017.

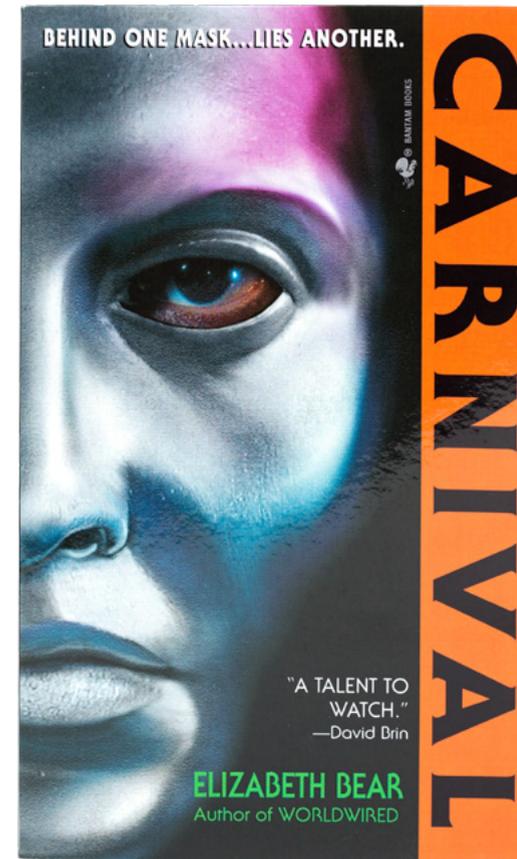
We don't want the melting pot where everybody ends up with thin gruel. We want diversity, for strangeness breeds richness.

–Marge Piercy, *Woman on the Edge of Time* (1976).



Margaret Atwood.
Oryx and Crake
 Nan A. Talese, 2003. First edition.

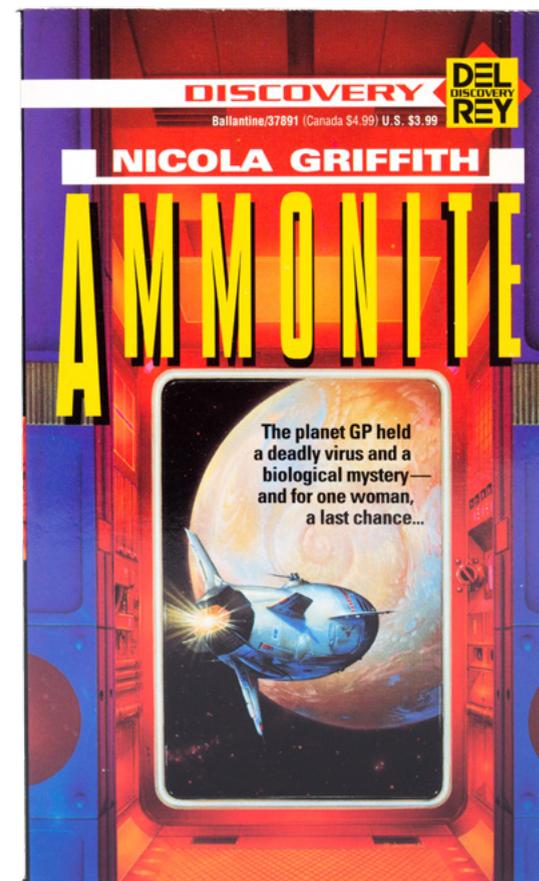
Oryx and Crake is a speculative fiction novel by famed Canadian author Margaret Atwood (1939–). The novel, set in a world devastated by plagues and climate change, tells the story of Jimmy, his friend turned mad scientist Glenn, and the woman named Oryx, in whom both develop a romantic interest. Through bioengineering, Glenn creates docile humanoids he calls Crakers. Throughout the story, the reader must grapple with the ethics of scientific discovery, the often-problematic nature of instant gratification, and the ramifications of gendered dehumanization.



Elizabeth Bear.
Carnival
 Bantam Books, 2006.

Carnival takes place on the planet of New Amazonia, a matriarchal society settled by humans fleeing an environmentally super-conscious Earth, where consumption of natural resources is strictly regulated by a group of AIs to the point of murdering vast numbers of people through regular “assessments” to prevent overpopulation.

The novel, nominated for both the Lambda and the Philip K. Dick Award, is notable for the ways in which Bear (1971–) subverts clichés about ecological utopias and woman-led societies. New Amazonia is ruled by lesbians, but instead of producing a society of peace and love, they enslave men and are engrossed with violence and personal honor. On Earth, protecting the environment is a top priority, but doing so creates an ultra-conservative humanity where personal freedom is erased and homosexuality is illegal due to a worldwide obsession with breeding.

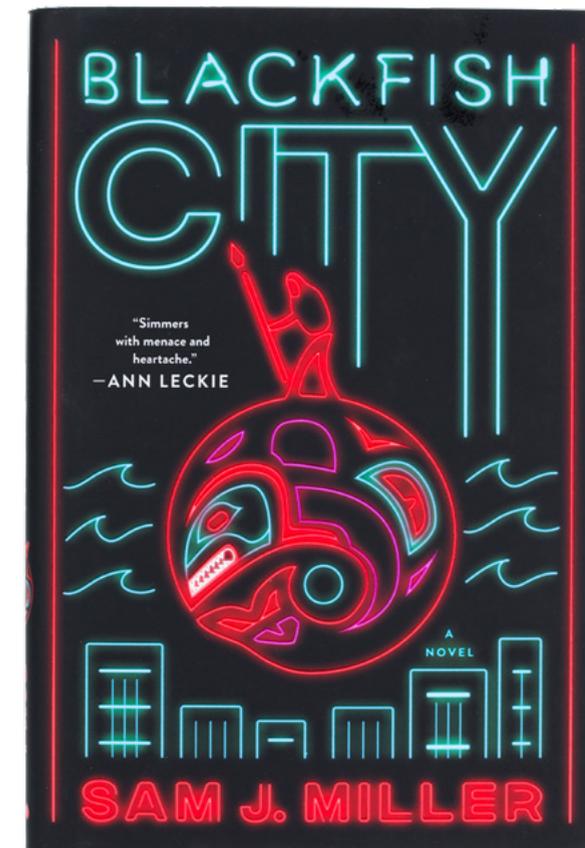


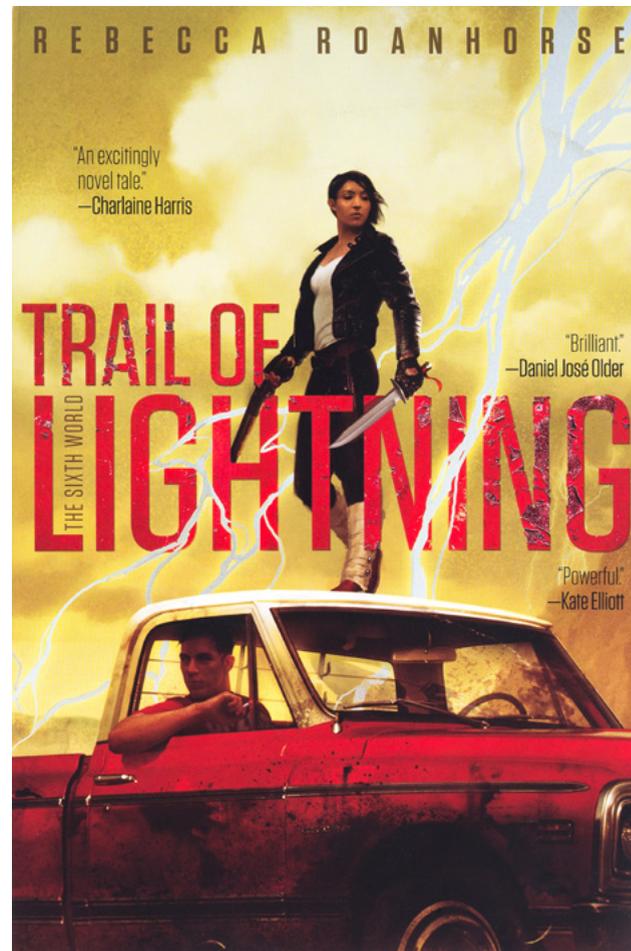
Nicola Griffith.
Ammonite
 Del Rey, 1992. First edition.

Ammonite won the 1993 Lambda Literary Award for Lesbian Science Fiction and Fantasy and the 1993 James Tiptree Jr. Award. The book examines environmentalism, gender, colonialism, and LGBT themes. Its protagonist is Marghe Taishan, an anthropologist exploring the long-lost Earth colony planet of Jeep; she finds herself in a conflict between Jeep’s natives and the company seeking to dominate and exploit the planet. Griffith (1960–) has won six Lambda Literary Awards, which are dedicated to exceptional LGBT representation in literature.

Sam J. Miller.
Blackfish City
 Ecco Press, 2018. First edition.

On an environmentally ravaged Earth, where climate change has sparked wars for dwindling natural resources, the city of Qaanaaq has been built in the Arctic Circle, populated by climate refugees and run by the shadowy shareholders of the city and by various criminal gangs. Qaanaaq is rife with vast economic inequalities, deep political corruption, and criminal activity, but this unjust status quo is rocked to the core when a visitor arrives at the city. This singular visitor, on a violent mission, is Masaaraq, a fierce woman who has come riding a psychically bonded killer whale and toting a polar bear. Multiple award-winning author and professional activist Miller brings to this novel, as one reviewer put it, “his passion for advocacy—for people desperately clinging to their hope for a home, exploited minorities, and those outside the cishet dichotomy.”

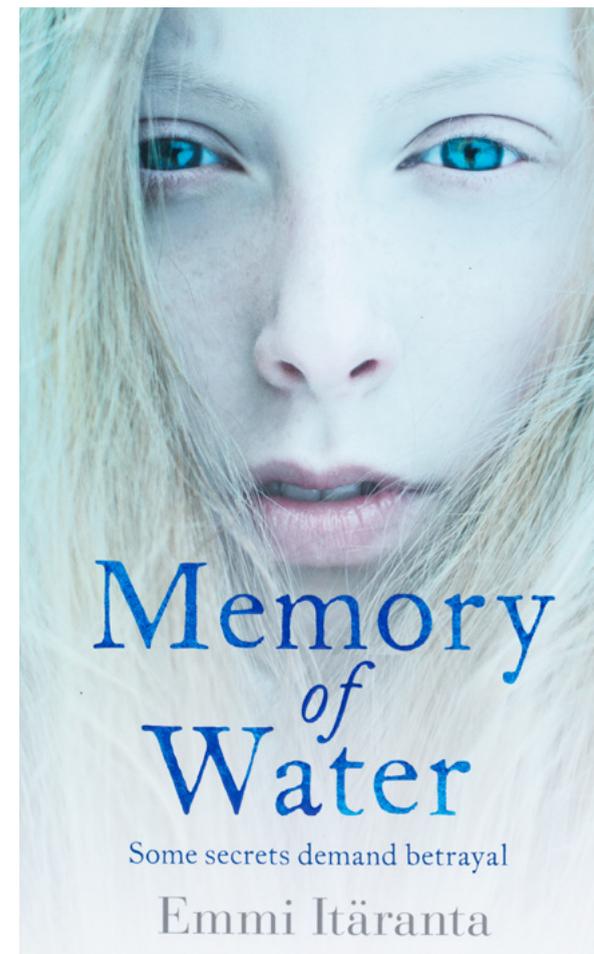




Rebecca Roanhorse.
Trail of Lightning
 Saga, 2018. First edition.

Trail of Lightning is a critically acclaimed work that brings Native American legend and culture into the genre of post-apocalyptic SF. John W. Campbell Award and Hugo Award-winning Rebecca Roanhorse (1971–) is an African-American/Ohkay Owingeh Pueblo author married to a Navajo. She decided to, in her own words in a 2018 interview with *Locus*, “write a story where the Native characters looked like the people I know, and function like the people I know. I didn’t want to base it in fairies or vampires or any other European mythology we see so much in fantasy. I wanted to base it in Navajo mythology. Why wouldn’t I?”

We have this rich tradition of stories and heroes and legends and gods and no one really knows, outside of Navajo circles, and that seemed like a shame.” The result is *Trail of Lightning*, set in a former United States where much of the land has been drowned due to rising ocean levels. Dinetah (the former Navajo Indian Reservation in Arizona) is one of the few places that has survived, and the gods and monsters of Navajo legend now walk the stricken land. They are combatted by professional monster hunter Maggie Hoskie and her companion, the medicine man Kai Arviso.



Emma Itaranta.
Memory of Water
 Originally published in Finnish, 2012.
 English translation published by Harper Voyager, 2014.

This second novel by Finnish author Itaranta (1976–) takes place sometime after massive global climate change has occurred, in a world where nations fight wars over access to water and governments control this access with absolute severity. In far northern Europe, young protagonist Noria pursues a career as a tea master, her father’s respected profession and one that would entitle her to more water. However, Noria’s life takes a dramatic turn when she learns the secret of her family’s prosperity: a hidden source of water. Itaranta’s novel examines the choices that humans must make in the face of overwhelming societal adversity in order to survive.

I was attracted to science fiction because it was so wide open. I was able to do anything and there were no walls to hem you in and there was no human condition that you were stopped from examining.

–Octavia E. Butler



FIRST CONTACT / THE OTHER

It is difficult to imagine what science fiction would look like without works chronicling the interaction between humanity and extraterrestrial life, whether on Earth or on new worlds. Generations of authors have explored the emotional, psychological, technological, and societal consequences of encounters with aliens. Do these encounters make us better humans? Do they reveal our true nature? Do they change us? Are we any better (or worse) than the sometimes strange-looking, often-indescribable life forms we might meet among the stars?

Theodore Sturgeon.
“The World Well Lost”

Universe Science Fiction #1, June 1953.

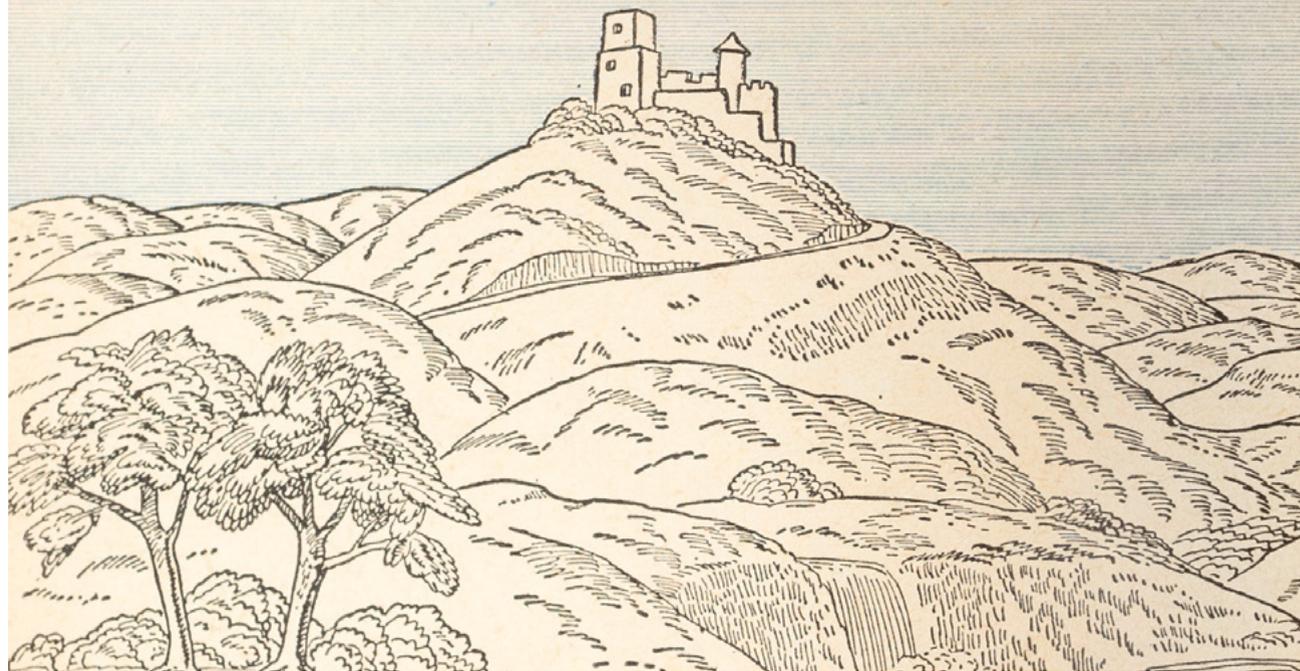
“The World Well Lost”, by Theodore Sturgeon (1918–1985) is a groundbreaking story in science fiction, being one of the very first SF stories to deal explicitly and sensitively with the subject of homosexuality. In the story, a pair of beautiful aliens (deemed “Loverbirds” by humans) came to Earth—the two are deeply and visibly in

love, which entrances the people of Earth. The Loverbirds’ planetary government demands their extradition back home: it is revealed that the two lovers are both male, a crime on their home world. Samuel Delany once noted that the story was rejected by Sturgeon’s editor, who then urged every other editor he knew to reject it as well.



THE WORLD WELL LOST

by Theodore Sturgeon



Leigh Brackett.
“All The Colors of the Rainbow”

Venture Science Fiction #6, November 1957.

Leigh Brackett (1915–1978), the so-called “Queen of Space Opera”, is one of the most important writers of American science fiction. An author of numerous novels, short stories, and screenplays, Brackett was the first woman to be shortlisted for the Hugo Award (for her 1955 novel *The Long Tomorrow*) and was a notable trailblazer for other female SF writers. She may be best known today for one of her last works: the first draft of the screenplay for *The Empire Strikes Back* (1980).

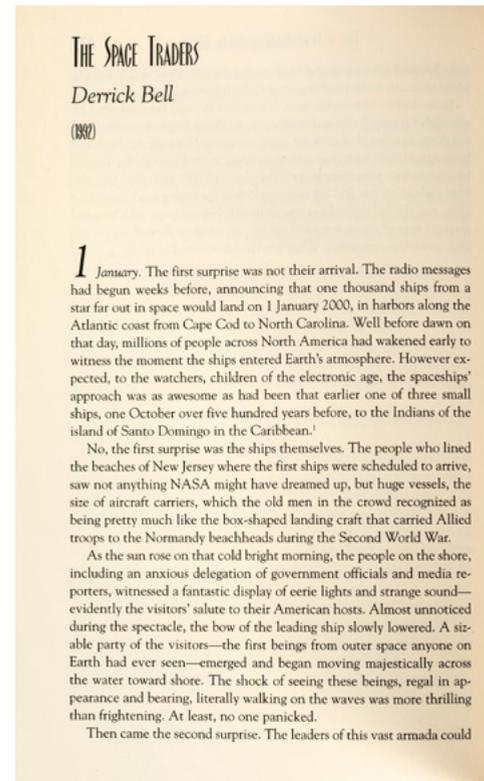
This story is searing, bleak, and unsubtle in its criticism of American racial prejudice. Aliens have been coming to Earth for some time to assist humanity with technological advances, when a pair of married aliens, Flin and Ruvi (who look

human except for their green skin) arrives on the planet to assist. They arrive in a small town in the American South, where the xenophobic and racist townsfolk—angry at feeling inferior to advanced and differently colored beings—react with murderous hostility. One attacker asks Flin whether there are any white people on his planet. He responds angrily, “Yes, we have white folks out there, about one in every ten thousand, and they don’t think anything of it and neither do we. You can’t hide from the universe. You’re going to be tramped under with color—all the colors of the rainbow!” And he understood then that that was exactly what they feared.’

Derrick Bell.
“The Space Traders”

Published in *Dark Matter: A Century of Speculative Fiction from the African Diaspora*, Aspect/Warner Books, 2000.

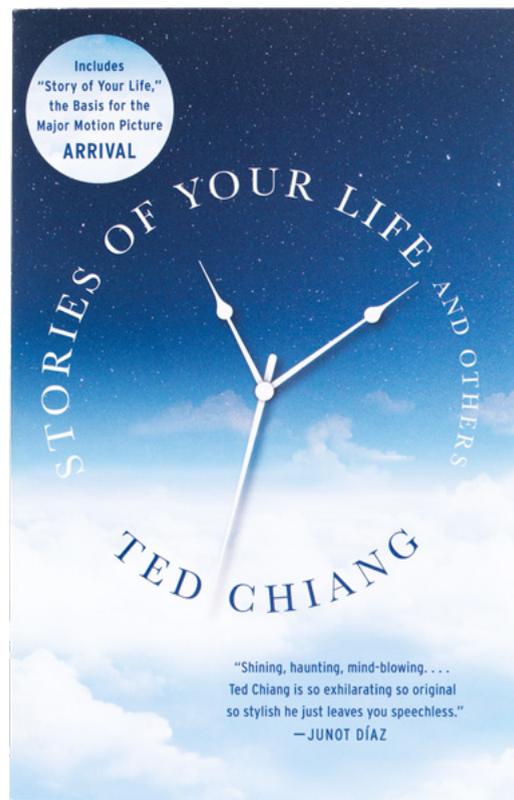
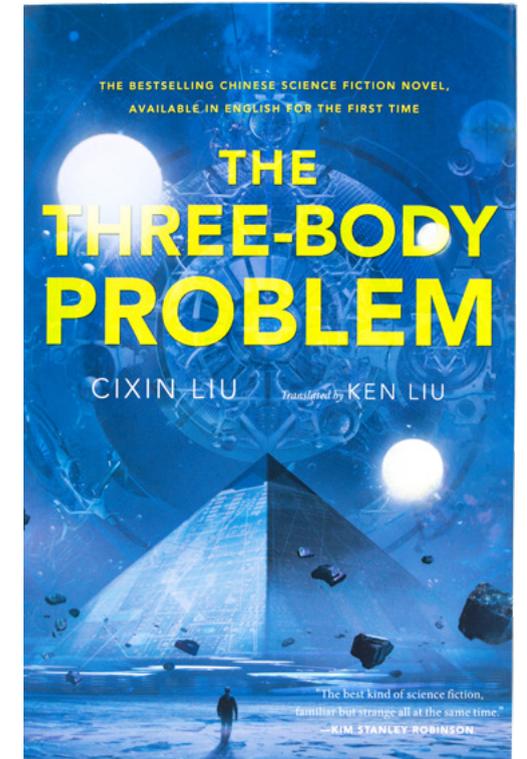
The story by lawyer, professor, writer and critical race theorist Bell (1930–2011) centers on aliens, termed “The Space Traders”, that arrive on the shores of the United States and propose to the American public that if they turn over to the Traders the entire African-American population (without questioning why), they will solve all of the country’s problems. The decision to put this proposal to a vote of the American people reveals the real feelings and opinions of the white community towards their fellow citizens.



Cixin Liu.
“The Three-Body Problem”

Originally published in *Science Fiction World*, 2006.
This edition translated by Ken Liu, Tor Books, 2014.
First U.S. Edition.

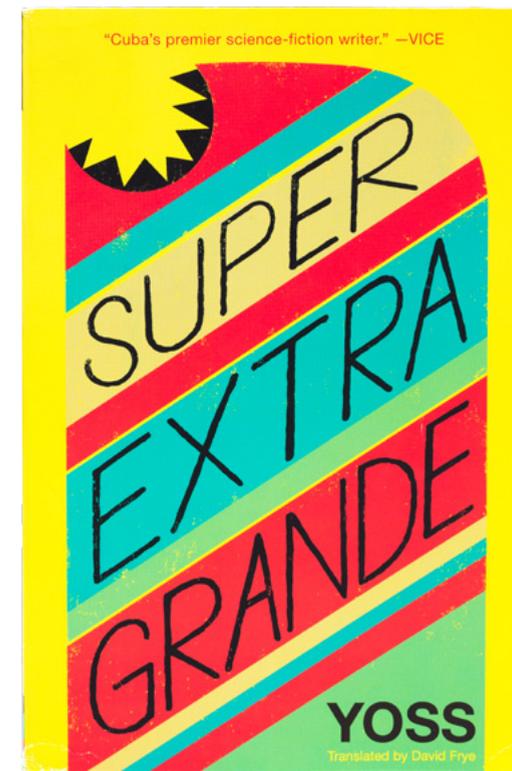
Initially serialized in *Science Fiction World*, *The Three Body Problem* is the first book in the *Remembrance of Earth's Past* trilogy. Cixin Liu (1963–) chronicles humanity’s first contact with an alien race and examines the dangers of political extremism. *The Three Body Problem* is the winner of the 2006 Yinhe Award, the 2015 Hugo Award for Best Novel, the 2017 Kurd Laßwitz Award for Best Foreign Science Fiction Work, and the 2017 Premio Ignotus Award for Best Foreign Novel.



Ted Chiang.
“Story of Your Life”

Published in *Stories of Your Life and Others*,
Tor, 2002. First edition.

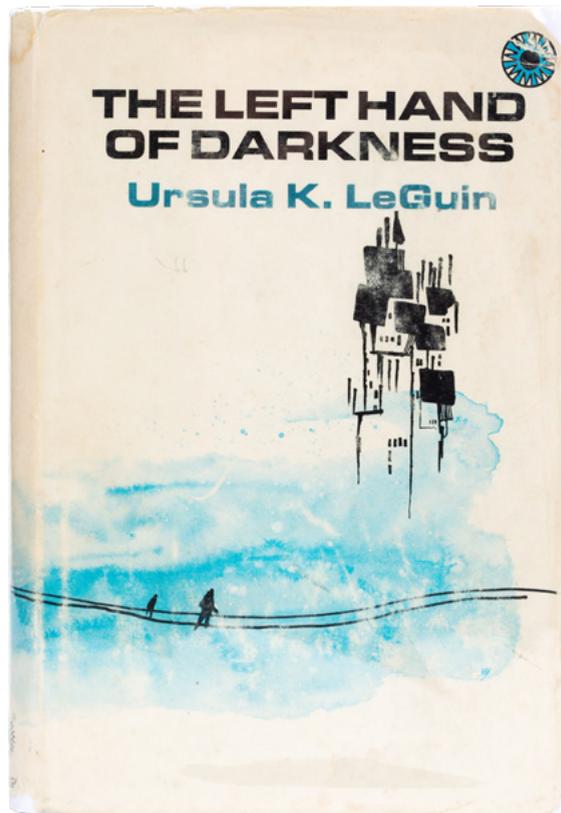
The hit 2016 film *Arrival* is based on Chiang (1967–)’s thoughtful short work “Story of Your Life”. The first contact story focus is on a linguistics professor, Louise Banks, who leads an elite team of investigators after gigantic spaceships touch down in 12 locations around the world. Tensions run high between those wanting to attack and destroy the spaceships and Banks and her crew, who are looking for a way to communicate with the extraterrestrial visitors.



Yoss.
“Super Extra Grande”

Originally written 2012. Translated by David Frye,
Restless Books, 2016.

The writer Yoss (1969–, born Jose Miguel Sanchez Gomez) is perhaps the most prominent and certainly one of the most prolific science fiction writers from Cuba. Much of his work remains untranslated from Spanish, but one available in English is the comedic space opera *Super Extra Grande*, a finalist for the 2017 Philip K. Dick Award. In the novel’s universe, humans have achieved faster-than-light travel to the stars and now interact with many different species of aliens. Protagonist Dr. Jan Amos Sangan Dongo is a star-spanning veterinarian with particular expertise in working with giant organisms. Sangan Dongo is forced into an unusual rescue mission when two friends—one human, one Cetian, both in love with him—are swallowed by a 200 km-long amoeba, and he must make his way through the innards of the beast to free them.



Ursula K. Le Guin.
The Left Hand of Darkness

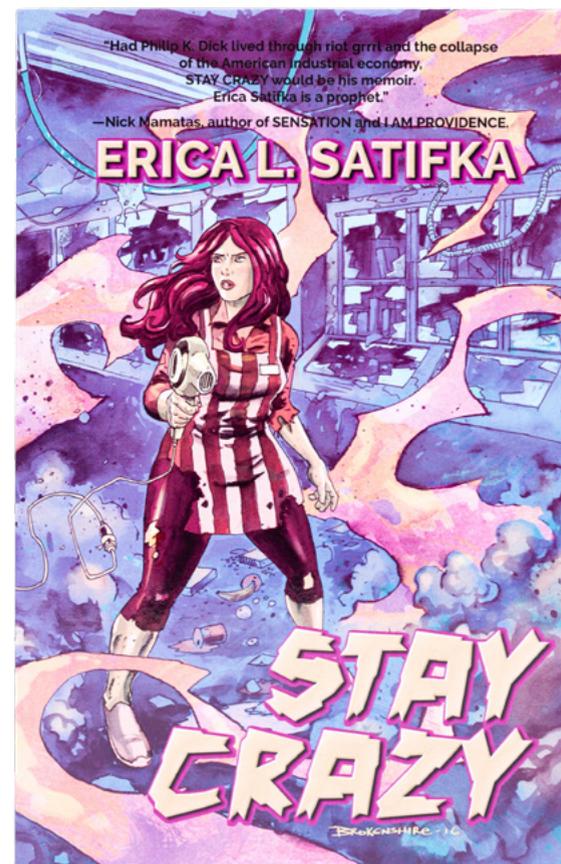
Walker, 1969. First edition.

Ursula K. Le Guin's groundbreaking *The Left Hand of Darkness* is one of the foundational works of feminist science fiction. Set in Le Guin's Hainish universe (that also includes works like *The Dispossessed* and *The Word for World is Forest*), the novel questions the relevance of gender through the presence of the Gethenians, humans who can alter their gender at will. Le Guin (1929–2018) is widely considered to be among the most influential authors to write science fiction. *The Left Hand of Darkness* won the 1970 Nebula Award for Best Novel, the 1970 Hugo Award for Best Novel, the 1995 James Tiptree Jr. Award, and in 2003 was added to the Gaylactic Spectrum Award Hall of Fame.

Erica Satifka.
Stay Crazy

Apex Publications, 2016. First edition.

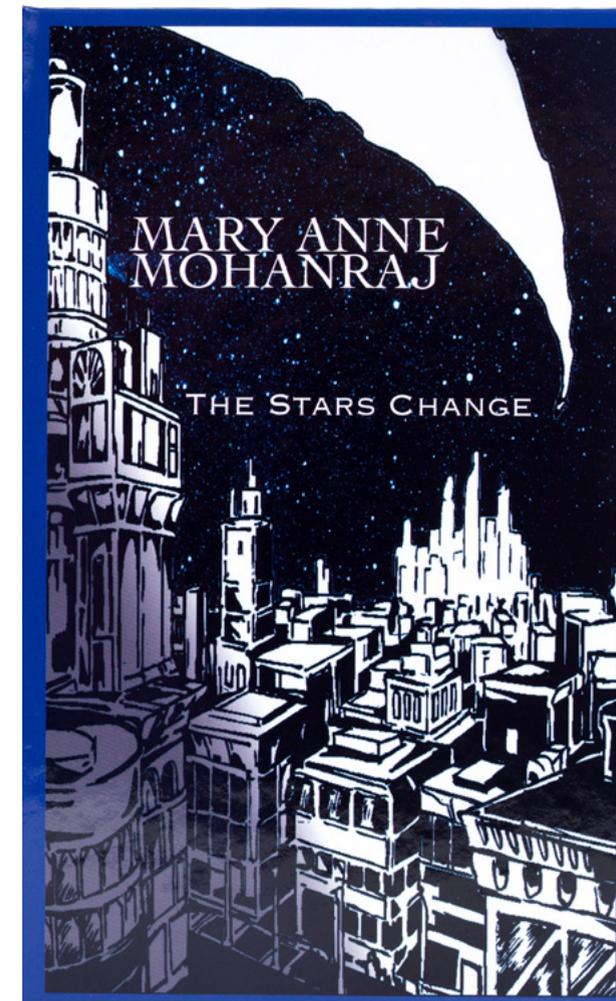
Stay Crazy won its author Erica Satifka the 2017 British Fantasy Award for Best Newcomer, though the novel was preceded in her career by numerous short stories in a number of different venues. The book's main character is Emmeline Kalberg, recent resident of a mental hospital due to a nervous breakdown and reliant on pills to calm her anxiety. Emmeline, stuck in a dead-end job working in a big box store, is contacted by a mysterious voice claiming to be an entity from another dimension; the entity needs Em's help in stopping a destructive force and saving two dimensions. Em reluctantly takes on the mantle of hero while trying to juggle her job, family life, and mental state.



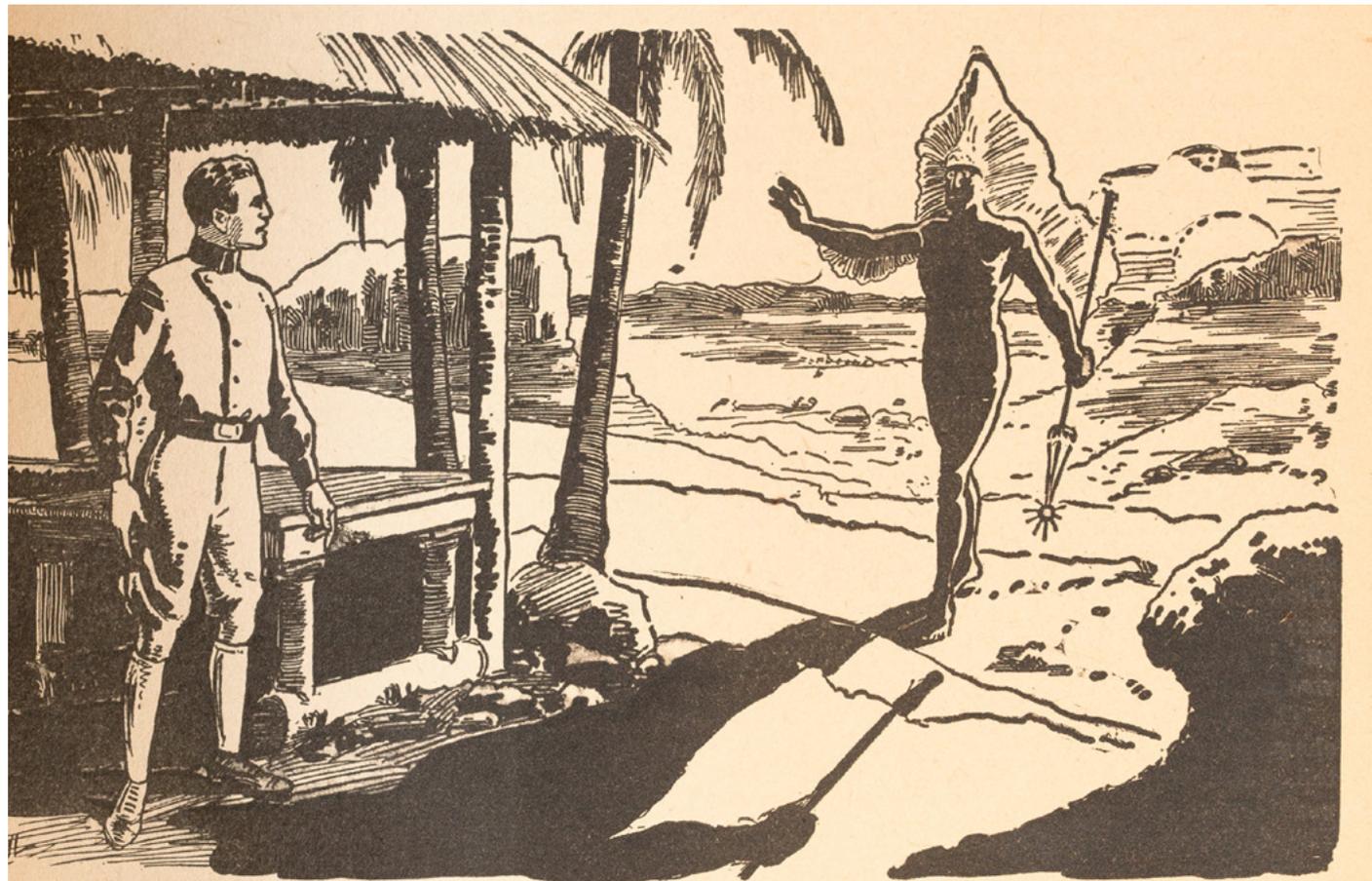
Mary Anne Mohanraj.
The Stars Change

Circlet Press, 2013. Later edition, 2014.

The Stars Change is the first science fiction novel from short story writer, poet and editor Mary Anne Mohanraj (1971–). Mohanraj is ethnically Tamil, born in Sri Lanka and living in America since the age of two, and she has written a number of works of erotica and other fiction in addition to her genre work. Mohanraj's novel tells the interlinked stories of several characters—some human, some not—that operate on the campus of a planetary university. The world on which these characters



reside is shaken by xenophobic violence that jars with the sense of intimate community that many of the characters develop amongst themselves. Mohanraj chronicles the ways in which sex, culture, and identity interact and weave together; she also explores the many different ways in which humans and humans (and aliens and aliens, and humans and aliens) relate sexually and romantically.



and before my startled vision a scene presented itself. I seemed to be inside a bamboo hut looking toward an opening which afforded a glimpse of a wave-washed sandy beach and a few palm trees. . . . While my fascinated gaze dwelt on the scene before me, a shadow fell athwart the hut's entrance and the figure of a man came toward me.

The FATE of the POSEIDONIA
By CLARE WINGER HARRIS

Clare Winger Harris.
"The Fate of the Poseidonia"
Amazing Stories vol. 2 #3, June 1927.

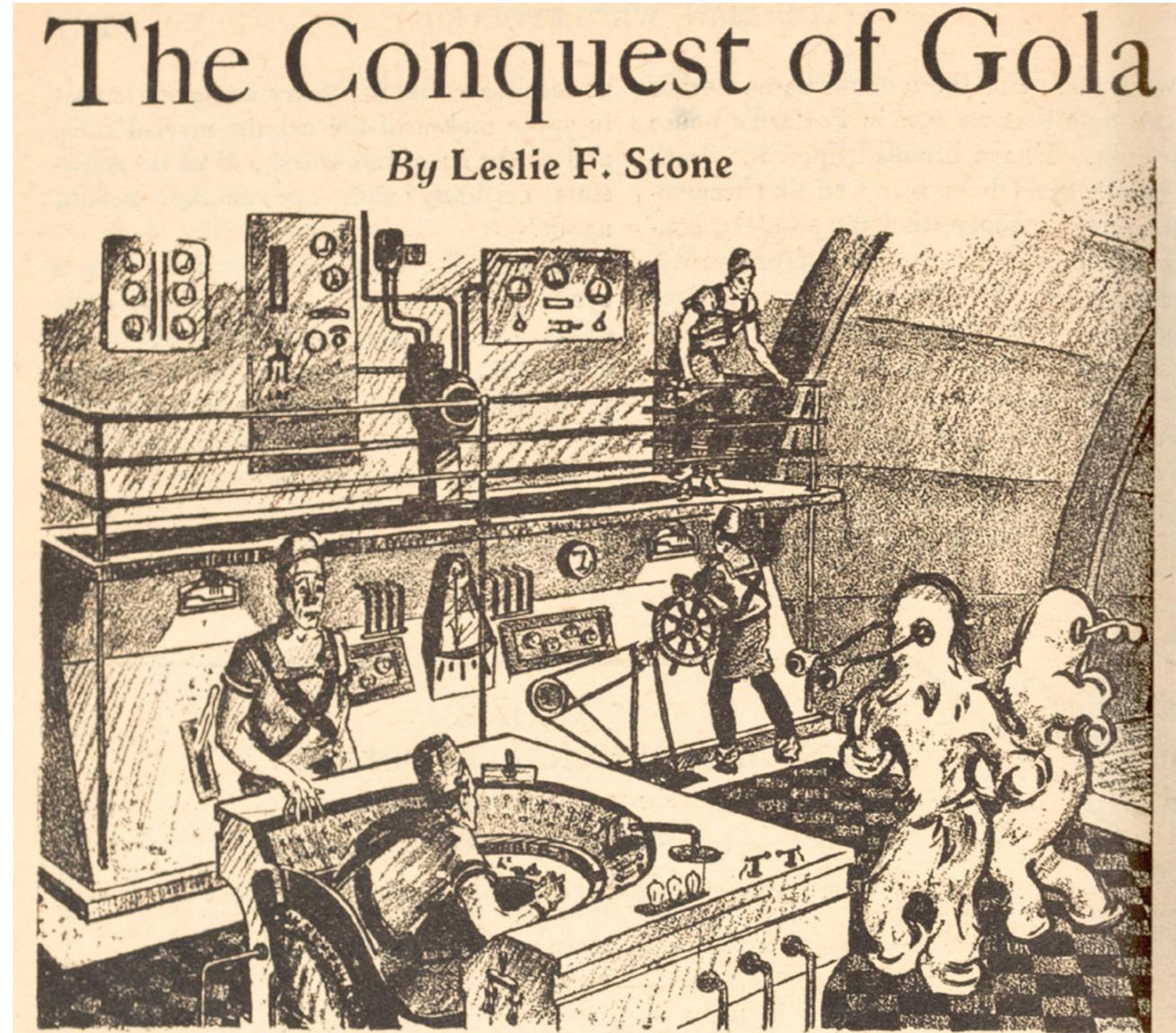
Clare Harris (1891–1968) is credited as the first woman to publish science fiction stories under her own name in pulp magazines, her first story being published in *Weird Tales* in June 1926. Although not prolific, Harris was a popular writer, noted for her pioneering use of strong women as lead characters. "The Fate of the Poseidonia" won Harris third prize in a contest offered by *Amazing Stories*, an outcome that surprised editor Hugo Gernsback. (Gernsback opined that "as a rule,

women do not make good sciencifiction writers, because their education and general tendencies on scientific matters are usually limited. But the exception, as usual, proves the rule, the exception in this case being extraordinarily impressive." He would not be the last man to be surprised at women's participation in SF.) The story chronicles a secret attempt by Martians to steal Earth's water and save the dying Martian civilization.

Leslie F. Stone.
"The Conquest of Gola"
Wonder Stories vol. 2 #11, April 1931.

"Gola" is the best-known story from the pen of Leslie F. Stone (1905–1991), who wrote some twenty short stories, many of them space operas, and two longer SF works during her relatively brief career. Her first story was "Men With Wings", published in 1929; her final one was "Gravity Off!", in July 1940. "The Conquest of Gola" is set on Venus (called Gola by the native inhabitants, and governed by Amazon-like women), on which

arrives an invading fleet of male humans from Earth. The Golans refuse to submit to, first, the invaders' capitalist wheedlings ("What we have seen of this world is very favorable; there are good prospects for business here...Why you'll make millions in the first year of your trade", says one.), and later to their imperialistic military aggression. The story is a marked critique of both colonialism and the prevalent belief in female inferiority.



The Conquest of Gola
By Leslie F. Stone

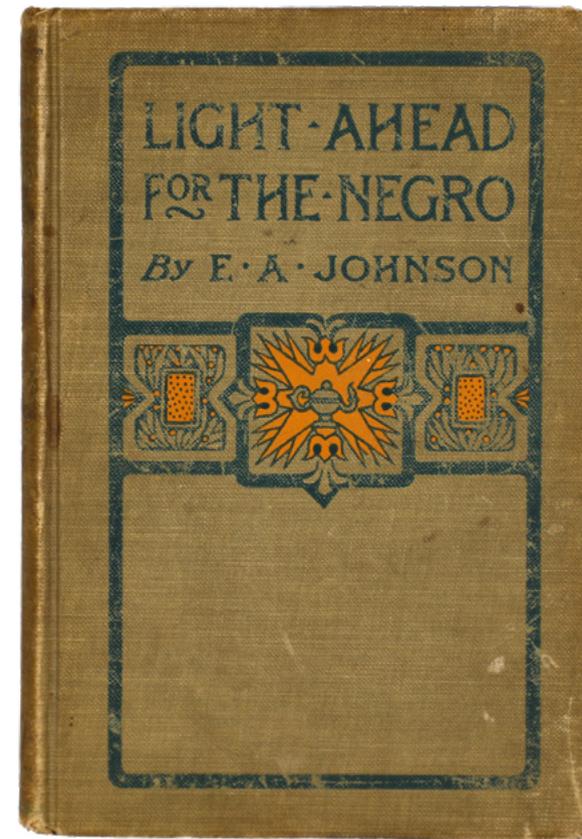


FUTURES

Much of science fiction is concerned with the human future. The future is the ultimate unknown, so it is unsurprising that so many authors and filmmakers are fascinated with exploring what may become of us as time goes on. Some of our potential futures are dark dystopias, where the worst in human nature is given free reign. These include George Orwell's *Nineteen Eighty-Four* (1949), Octavia E. Butler's harrowing *Parable of the Sower* (1993), or Ray Bradbury's classic *Fahrenheit 451* (1953). Others are benign (or relatively so) utopias in which humans live lives free from pain or scarcity, such as Iain M. Banks' Culture novels, H.G. Wells' *Men Like Gods* (1923), and the planet Anarres in Ursula K. Le Guin's *The Dispossessed* (1974). (In a sense, any dystopia or utopia, even one set in the "present day", is a future, representing as it does a potential path that we might follow.) However, most fictional futures are more complex, with both positive and negative aspects, that reflect the truth of our complicated humanity and the virtues and faults we will carry forward in time.

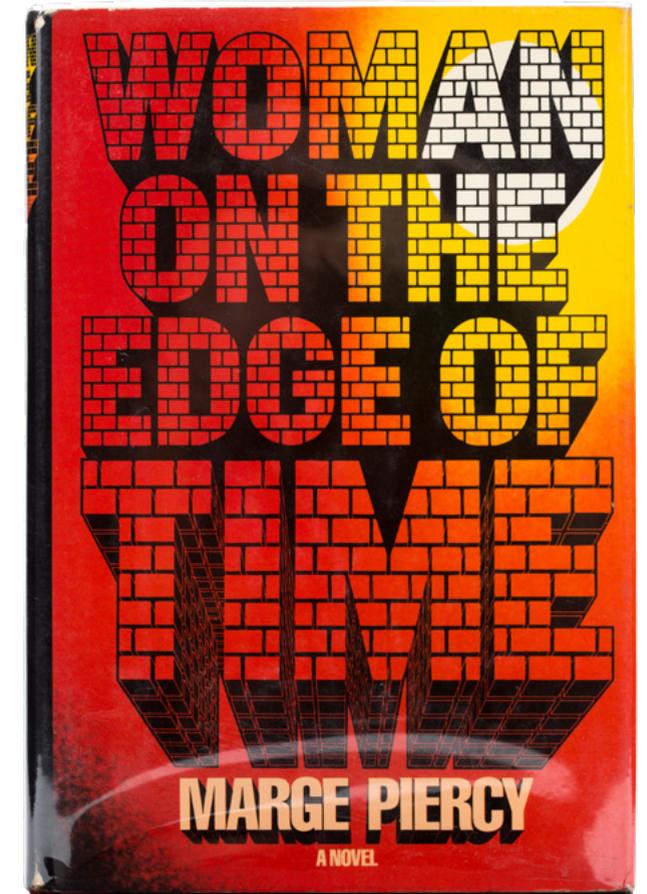
E.A. (Edward Austin) Johnson.
Light Ahead for the Negro
The Grafton Press, 1904. First edition.

E.A. Johnson (1860–1944) was enslaved at his birth in North Carolina, and grew up to become a teacher, lawyer, and wealthy businessman. He eventually moved to Harlem, where in 1917 he became the first African-American elected to the New York state legislature. Johnson is best known as a writer, particularly for his 1904 utopian novel *Light Ahead for the Negro*. The novel's protagonist, white man Gilbert Twitchell, is sent forward in time via an airship accident to the year 2006. There he discovers that the American South is now a land of racial and social equality. Much of the book consists of drawing contrasts between this utopia and the actual South of Johnson's day, with its lynchings, voter suppression, and Jim Crow segregation.



Marge Piercy.
Woman on the Edge of Time
Fawcett Crest, 1976. First edition.

In *Woman at the Edge of Time*, Marge Piercy (1936–) examines race, gender, class, and the treatment of mentally ill people. Connie Ramos has had multiple stays in the broken world of 1970s mental institutions, within an unjust and crime-ridden New York City. Connie encounters a time-traveler named Luciente, who comes from a future utopian world where social and gender inequities are non-existent.



SULTANA'S DREAM

A Feminist Utopia
and Selections from
The Secluded Ones

Rokeya Sakhawat Hossain



Edited and Translated by
Roushan Jahan

Afterword by Hanna Papanek

Rokheya Shekhawat Hossein.
“Sultana’s Dream”

Originally published in *The Indian Ladies Magazine*, 1905). This edition edited and translated by Roushan Jahan, *Sultana’s Dream and Selections from the Secluded Ones*, Feminist Press, 1988.

Sultana’s Dream, from Bengali writer Hossein (1880–1932) is an early work of feminist science fiction, involving a utopian male/female role-reversal. In Hossein’s ‘Ladyland’, women are the rulers and men are kept in seclusion within their homes; the result is a world of culture and peace, free from war or strife. *Sultana’s Dream* was first published in a Madras-based, English language periodical the *Indian Ladies Magazine* in 1905. In 1908, it appeared in book form.

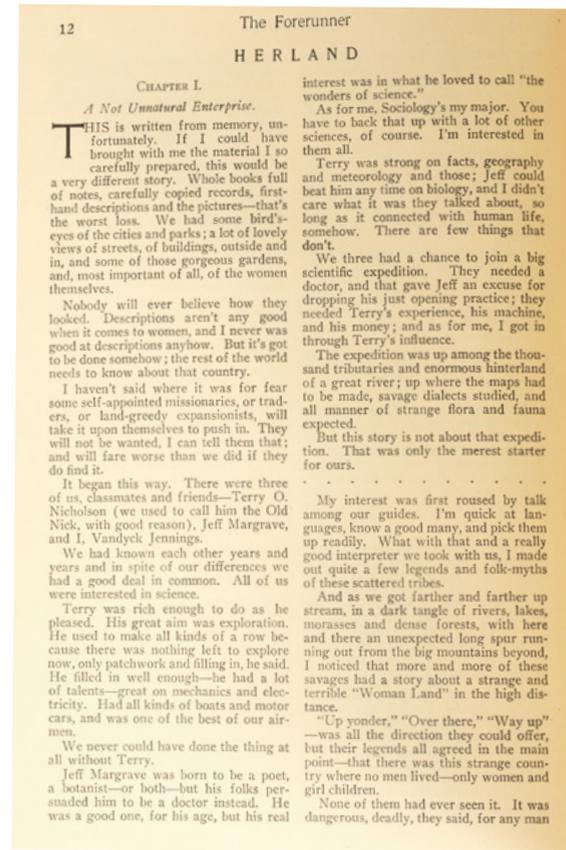
Somehow, I realized I could write books about Black characters who reflected my own experiences or otherworldly experiences—not just stories of history, poverty and oppression.

– Tananarive Due, 2015

Charlotte Perkins Gilman.
Herland

Published in *The Forerunner*, vol. 6,
January–December 1915.

Charlotte Perkins Gilman (1860–1935) wrote imaginative feminist literature in the late nineteenth and early twentieth century. Set in a society populated only with women, *Herland* analyzes the societal impact of masculinity through its absence and examines how gender is constructed within a given society. *Herland* remained generally forgotten by scholars and readers within science fiction until the 1973 re-publication of Gilman's 1892 short story "The Yellow Wallpaper" brought Gilman new fame. In 1979, the rediscovered *Herland* was published in a single volume.



Thomas M. Disch.
334

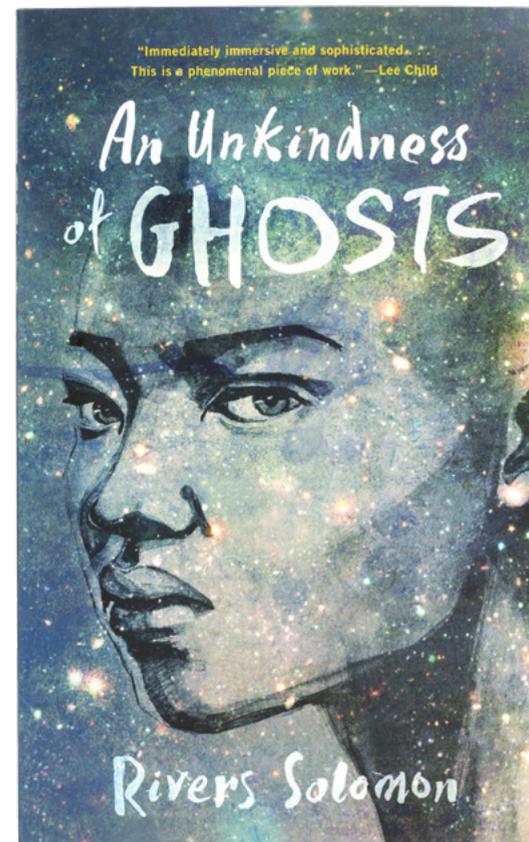
MacGibbon & Kee, 1972. First edition.

334 is an acclaimed story collection from SF novelist and poet Thomas M. Disch (1940–2008), one of the early proponents of the 1960s 'New Wave' science fiction that eschewed traditional pulp-style adventures for more psychological and complex works. Disch, the life partner of fellow author Charles Naylor, won a number of awards during his lifetime, including the 1999 Hugo Award for Best Related Book. *334*, nominated for the 1975 Nebula for Best Novel, is a group of interlinked novellas taking place in a dystopian future New York City—the main setting is a massive housing project at 334 E. 11th St (hence the title). Disch's characters struggle in an America rife with resource depletion, social inequality, and spiritual decay.



Jacqueline Koyanagi.
Ascension: A Tangled Axon Novel
Masque, 2013. First edition. Signed by the author.

Jacqueline Koyanagi tells intersectional stories about those who live in the margins; her fiction is populated with people of color, disabled people, and neuroatypical characters. *Ascension*, Koyanagi's debut novel, is a space opera with a lesbian romantic plot. The protagonist, starship engineer Alana Quick, is a Black woman who struggles with oppression from a classist society, with intrafamily conflict and with Mel's disease, an affliction that causes Alana chronic pain and affects every aspect of her life.



Rivers Solomon.
An Unkindness of Ghosts
Akashic Books, 2017. First edition.

The SF trope of the generation ship—a starship moving among the stars at slower-than-light speed and thereby causing multiple generations of crew to be born, raised, and die aboard—is imbued by Solomon with modern observations on race and personal/gender identities. In their debut novel, the ship is called the *Matilda*, infected by a highly stratified, oppressive, strictly policed society in which the darker-skinned underclasses slave away on the lower decks that the whites in the upper decks might live in luxury and material comfort. The novel's protagonist is neuroatypical and nonbinary Aster, who seeks answers to the secrets of the *Matilda*'s origins and operations.

THAT ONLY A MOTHER

BY JUDITH MERRILL

A new feminine science-fiction author gives a slightly different slant on one of the old themes —and a brilliantly bitter little story results.

Judith Merrill.

“That Only A Mother”

Astounding Science Fiction vol. 41 #4, June 1948.

Judith Merrill (born Judith Josephine Grossman, 1923–1997) is one of the great, relatively unsung names of mid-20th century science fiction. In addition to being a writer, she was an editor of a number of noted SF anthologies and one of the founders of the SF “New Wave” of the 1960s. As one of the only female members of the left-wing New York-based group of SF writers called the Futurians (active 1937–1945), Merrill became friends with a number of noted authors of the time, including her writing collaborator C.M. Kornbluth and her second husband Frederik Pohl.

Merrill’s first published story was “That Only A Mother”, set in the later years of an ongoing nuclear Third World War. Radiation-caused mutations are endemic in the human population. Merrill tells the simple quiet story of Margaret, a suburban housewife (neatly subverting the popular literary genre of domestic life) who is terrified of giving birth to a mutant. She has a baby on whom she dotes; only in the story’s concluding sentences does the reader learn that this beautiful, intelligent baby is, in fact, a mutant with no arms or legs. Margaret is buried in such deep denial that she cannot or will not see the mutation.

To whom it may concern... Get used to it.

—John Boyega, responding on Instagram to those opposed to a Black Stormtrooper in *Star Wars: The Force Awakens*, 2014

Tanith Lee.

Don’t Bite The Sun

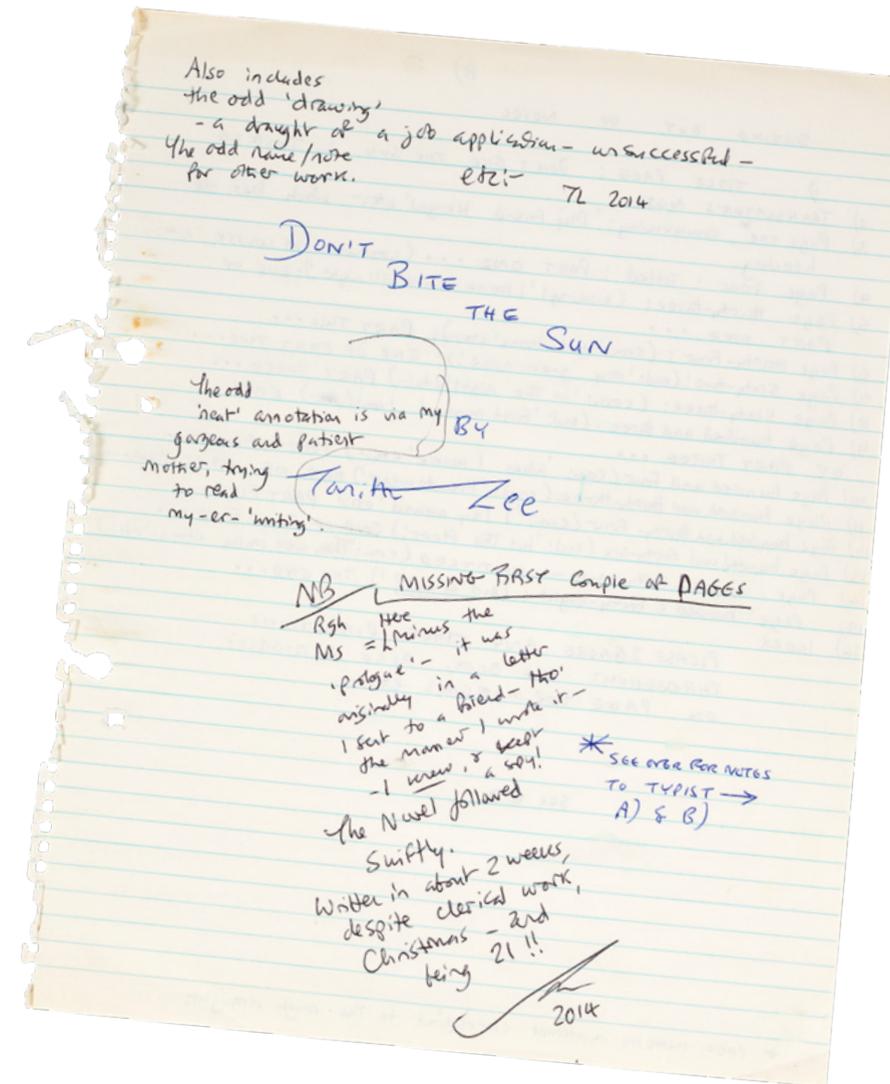
DAW, 1976. Pages from original handwritten manuscript, 1968?

Additional notes added by Lee, 2014.

Don’t Bite The Sun is one of the earliest novels from the incredibly prolific (more than 90 novels and close to 300 short stories) grande dame of dark fantasy Tanith Lee (1947–2015). Over the course of four decades of writing, Lee brought grace, emotion, passion, and lush imagery to her fantasy, horror, and science fiction alike. Her first book was a children’s fantasy, *The Dragon Hoard* in 1971, with *The Birthgrave* in 1975 serving as her first published work for adult readers. Among her

other talents, Lee was gifted at writing LGBT and genderfluid characters, and non-defined, ambiguous sexuality was a major theme of her work. As she once said, “I think ambiguity intrigues me generally. Not just the hard-drawn line between male and female heterosexuality and lesbian/gay desire, which hard line may waver in the most staunch of the ‘straight’ or the ‘homosexual’—but the shadings between wickedness and normality, evil and the divine. The state of human life and the god or demon within. The constant internal war that being alive can conjure.”

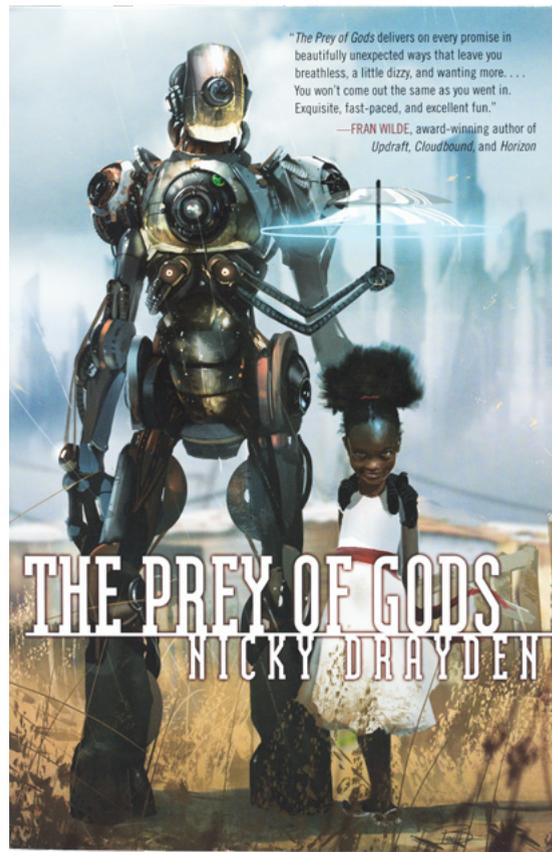
Don’t Bite The Sun is the first of the two-book *Four-BEE* science fiction series; the book takes place on a human-settled planet where the settlers have no duties or responsibilities (robots doing the actual work inside the cities), but need merely live for pleasure and recreation. (They may switch genders at will, and may even commit suicide for fun, as they can be instantly resurrected in customized new bodies.) Lee describes a seemingly boundless and perfect society that is, in fact, a materialistic utopia covering a spiritual and psychological dystopia rife with dissatisfaction.





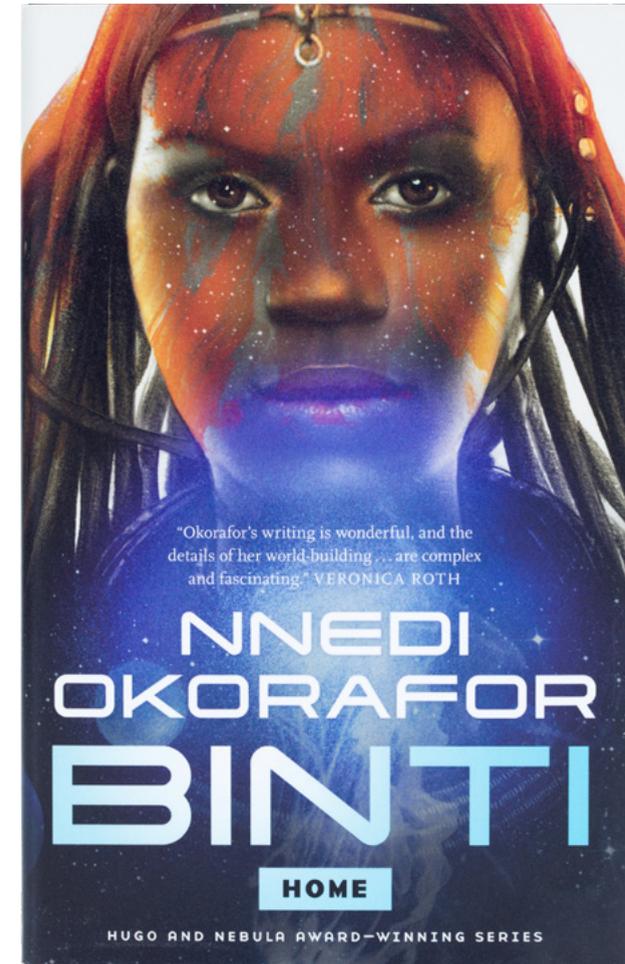
AFRO-FUTURISM

The term 'Afrofuturism' was coined by cultural critic Mark Dery in his 1993 essay "Black to the Future". Dery gave a name to a phenomenon that has actually existed for at least several decades. Afrofuturism is a technocultural aesthetic that blends science fictional imagery, technology, philosophy, and the imagery, languages, and cultures of Africa and the worldwide African diaspora. It is rich with commentary on the history and current state of unjust racial and social orders, and imagines a present and future free of subjection of Africa and Africans. Afrofuturism can be and has been expressed in literature, art, and music; it gained a newfound visibility in 2018 with the release of the film *Black Panther*, which brought Afrofuturist images and concepts to a wider popular audience.



Nicky Drayden.
The Prey of Gods
 Harper Voyager, 2017. First edition.

Austin, TX-based author Drayden's first novel, the Afrofuturist-flavored *The Prey of Gods* is an irreverent and colorful blend of genres set in the coastal South Africa of the near future. The city of Port Elizabeth is thriving due to a boom in the genetic engineering industry. When a former goddess, Sydney Mazwai, attempts to rise from obscurity and regain her ancient power, other characters—a varied group blessed with (or cursed with) supernatural abilities must come together to stop her. Into this fantastical battle of gods vs. heroes, Drayden interjects a time-honored SF favorite—a robot uprising against the humans who use and abuse them.



Nnedi Okorafor.
Binti: Home
 Tor, 2018. First edition.

Nigerian-American Nnedi Okorafor (born Nnedimma Nkemdili Okorafor, 1974–) is an author of powerful imagination; her work is deeply felt and etched through with imagery, stories, and cultural tropes taken from her parents' native home. She is critically-acclaimed, and particularly noted for her brutal and beautiful post-apocalyptic novel of a near-future Africa *Who Fears Death* (2010), which won the 2011 World Fantasy Award for Best Novel; her young adult fantasy series *Akata* (2011–2017); and the dystopia *The Book of Phoenix* (2015), whose protagonist Phoenix is a superpowered victim of evil medical experimentation.

Okorafor's most recent work includes the *Binti* trilogy: in this series of novellas, the title character is a teenaged Numidian girl of the Himba people. Binti leaves the safety of her people and her planet behind, as the first of the Himba to study at the famous Oomza University in a far-distant corner of the galaxy. She finds herself at the center of a struggle between Oomza and the Meduse, a jellyfish-like alien race. In the second book, *Binti: Home*, Binti, having become a symbol of peace between the Meduse and their enemies, returns home to Earth to face her people for her supposed abandonment of their customs and traditions.

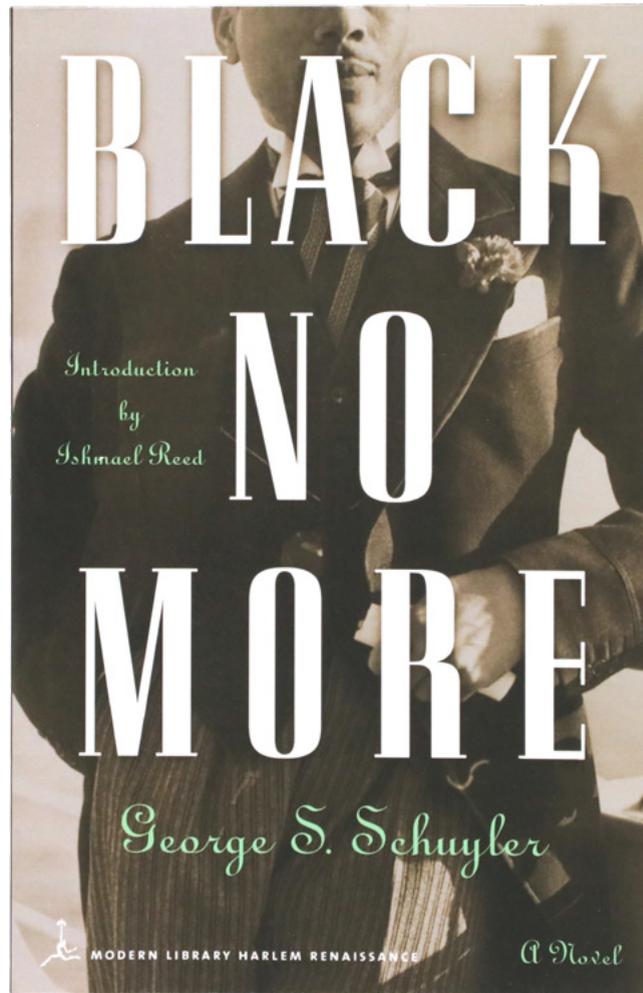


Jack Kirby (writer and artist).
Black Panther #2

Marvel Comics, 1977. Character created by Stan Lee and Jack Kirby, 1966.

Black Panther is a story about the trials and upheaval in the African country of Wakanda and the ruler, T'Challa, who struggles to do right by his people while also providing support and leadership to the larger world. The indomitable will of Wakanda—the famed African nation known for its vast wealth, advanced technology and warrior traditions has long been reflected in the will of its monarchs, the Black Panthers; individuals imbued with incredible wisdom, strength, and abilities.

Black Panther was a groundbreaking series, with T'Challa being the first African superhero to feature in mainstream American comic books.



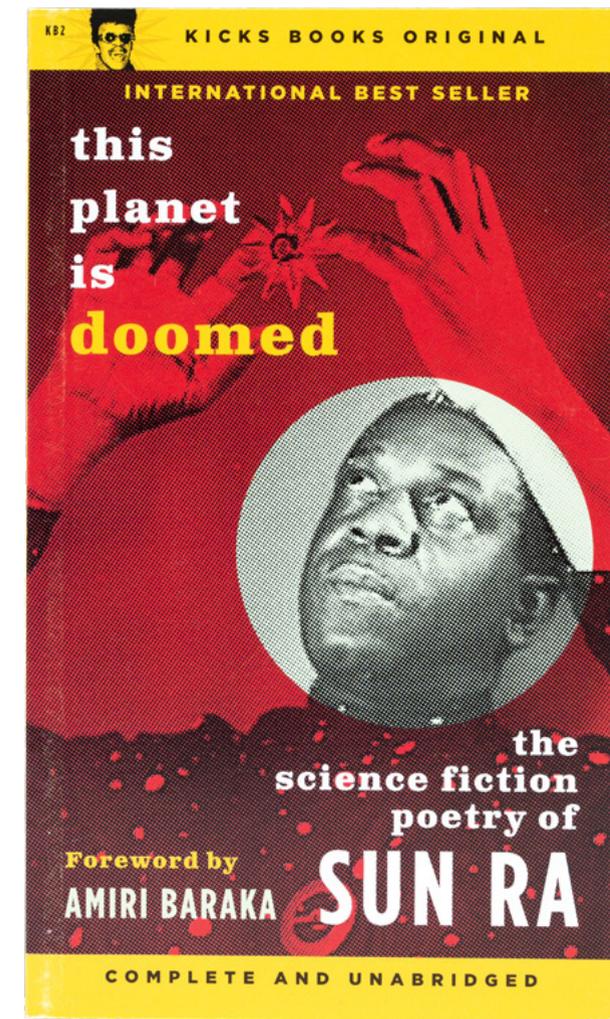
George S. Schuyler.

Black No More: Being an Account of the Strange and Wonderful Workings of Science in the Land of the Free

Originally published by Macaulay, 1931. This edition published by Modern Library, 1999.

Schuyler (1895–1977)’s satire was written during the period of the Harlem Renaissance (1905–1930s), a time of unprecedented Black creativity in literature, art, culture, and society. The story also reflects on American race relations condemning the ways in which race functioned as both an obsession and a commodity in early twentieth-century America.

The novel centers on an African-American scientist who invents a chemical process that can transform Blacks into whites. The story details those who decide to choose this process and the often-hilarious results that occur that exposes the internalized racism of some in the Black community and the racism of white society.



Sun Ra.

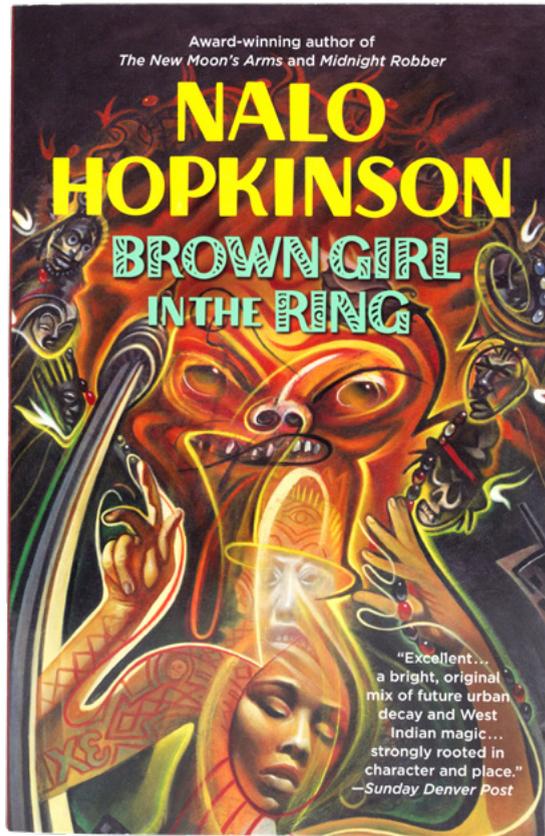
This Planet Is Doomed

Kicks Books, 2011.

One of the most well known experimental musicians in history, Sun Ra (born Herman Poole Blount, legal name changed to Le Sony’r Ra, 1914–1993) was one of the major creative forces of the Afrofuturist movement. In his early life, he was a talented jazz and blues musician, but his later work was inspired by a vision Sun Ra claimed to have had, in which he was transported to the planet Saturn and met its inhabitants. After this, he formed the musical collective called The Arkestra; the group was noted for Ra’s improvisational keyboard work and pioneering electronic music, as well as its flamboyant costumes based heavily on SF and African imagery. Ra was also a philosopher, drawing on

numerous traditions of thought and belief; a screenwriter (he co-wrote the 1974 experimental film *Space Is The Place*, about a fictionalized Ra and his attempts to resettle black Americans on a new, freer planet); and a poet—many of his verses are collected in *This Planet Is Doomed*.

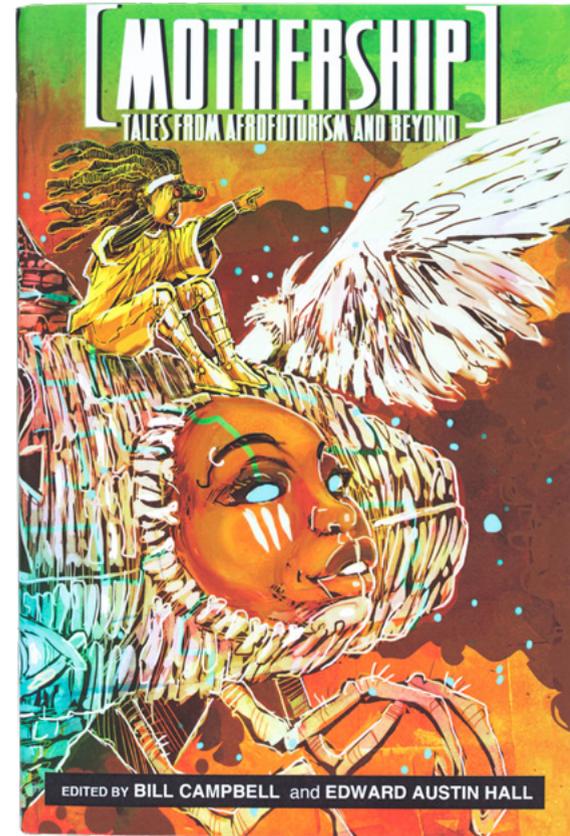
African-American Studies scholar Dr. Adilifu Nana described Ra’s work thusly. “Sun Ra was at the forefront of what I call Astro Blackness... He flipped the American race narrative of slavery and apartheid to black space travel when the country was just beginning its space program. His cosmic persona challenged black folks and the status quo. He made ‘out there’ a compliment.”



Nalo Hopkinson.
Brown Girl in the Ring

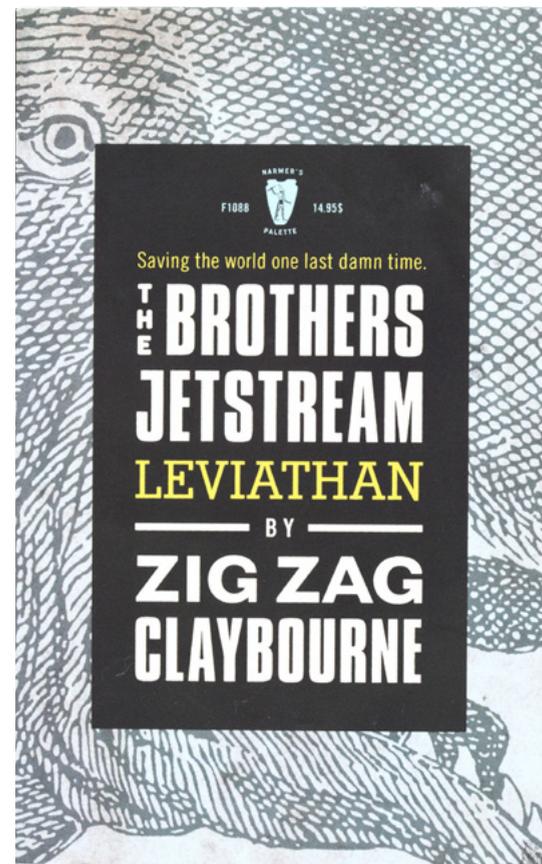
Originally published Aspect/Warner Books, 1998.
This edition, Grand Central Publishing, 2012.

This novel won the 1999 Locus Award for Best First Novel and helped its author Nalo Hopkinson (1960–) capture the 1999 John W. Campbell Award for Best New Writer. Hopkinson blends multiple genres into a single narrative: *Brown Girl* takes place in a near-future dystopian Toronto with a cyberpunk flair, into which Hopkinson brings elements of Afro-Caribbean religious tradition that give the novel an atmosphere of magic realism. Single mother Ti-Jeanne is forced to struggle against the crime, decay and corruption of her city that drastically impacts her family, using as a weapon the traditional culture she has resisted for most of her life.



Bill Campbell and Edward Austin Hall, ed.
Mothership: Tales from Afrofuturism and Beyond
Rosarium, 2013. First edition.

This collection brings together a number of stories that reflect the variety and creativity of science fiction from and about people of color. The inspiration for the anthology came from co-editor Bill Campbell, who wanted to counter the general whitewashing of popular culture and its erasure of people of color from the narrative. The collection contains stories by such acclaimed authors as Victor LaValle, Carmen Maria Machado, N.K. Jemisin, Tobias Buckell, S.A. Somtow, Daniel Jose Older, Carlos Hernandez, Tade Thompson, Indrapramit Das, Rabeh Alameddine, and Tenea D. Johnson.

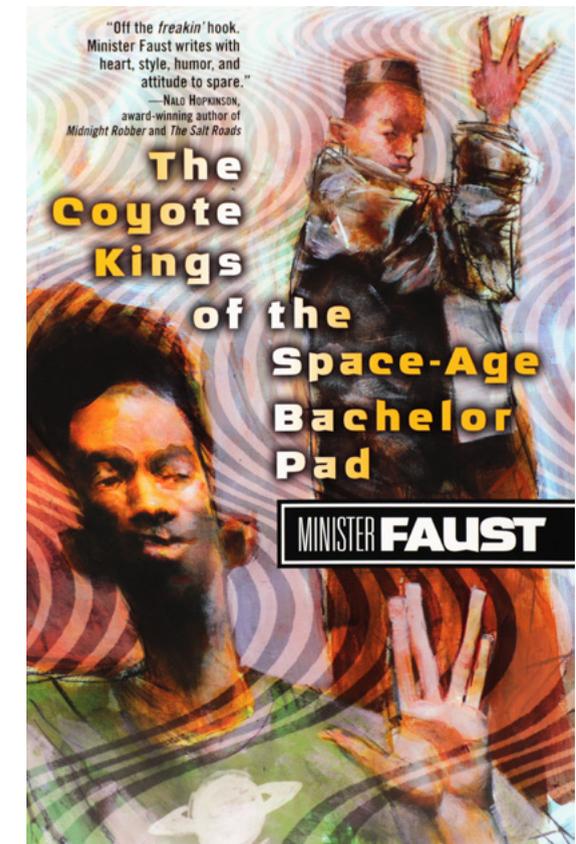


Zig Zag Claybourne.
The Brothers Jetstream: Leviathan
Obsidian Sky Books, 2016. Second edition.

The ultra-cool Brothers Jetstream are proof that the Afrofuturist and steampunk genres can meld together with great success. Milo and Ramses are globetrotting adventurers enjoying a long-deserved rest at sea aboard the ship *Joyeux Voyage*, when they are called upon to once again save the world from the False Prophet Buford Bone. Claybourne (born C.L. Young) takes his protagonists all across this world (New York City, Detroit) and others (Atlantis); in the process the Brothers encounter vampires, djinn, psychics, angels, and the title character (the ancient giant monster of the Bible), in a wild ride of a narrative that mixes any number of SF and fantastical tropes.

Minister Faust.
The Coyote Kings of the Space-Age Bachelor Pad
Del Rey, 2004. First edition.

Kenyan-Canadian writer Minister Faust (born Malcolm Azania, 1969–) is a resident of Edmonton, Alberta, where he has set this, his first, wildly comic, novel. The Coyote Kings of the title are geeky friends Hamza and Yehat, working boring and menial jobs while they live out rich fantasy lives; their humdrum existence is shaken one day when the beautiful Sherem arrives to lead them into a search for a powerful magical artifact. The novel was a finalist for the 2005 Philip K. Dick Award.

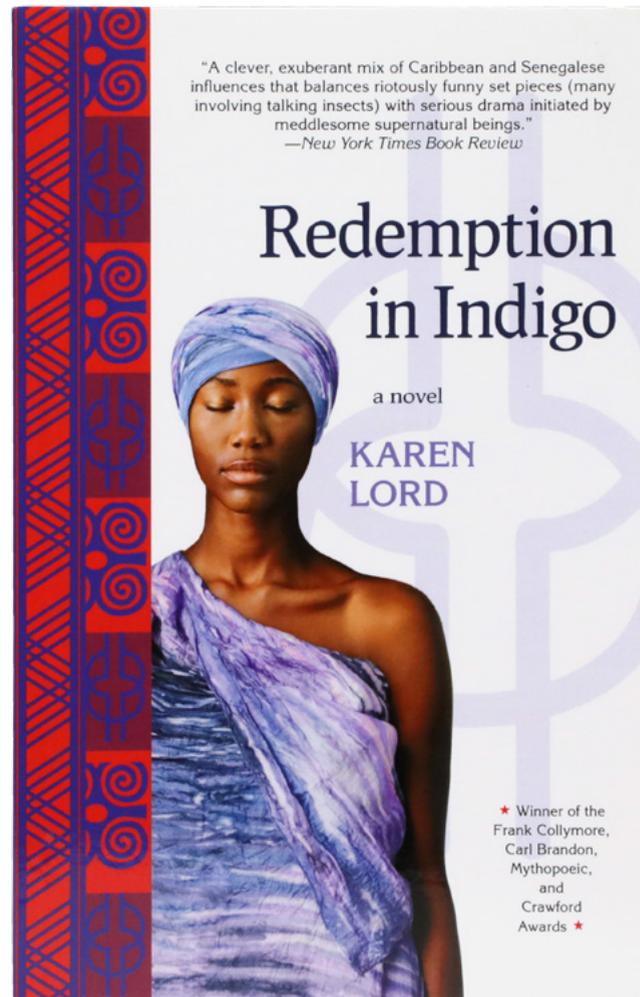


The page features decorative geometric shapes in the corners, consisting of overlapping, semi-transparent rectangular bars in various shades of gray, creating a modern, architectural feel.

FANTASY

Where science fiction can be defined as stories of things that MIGHT be or might have been, fantasy chronicles things that can NEVER be.

We might well consider fantasy the oldest of literary genres, given that its origins lie in the development of ancient mythology. For countless millennia, humans have told tales about magic and the supernatural – no culture on Earth is without its fantastical stories of gods, spirits, and magical creatures. From these earliest myths arose a more formalized genre of fantasy, defined by its concern with things that are impossible and need not rely on truth, science, or natural law. Although the most influential fantasy writers in the West include people like George MacDonald, J.R.R. Tolkien, C.S. Lewis, George R.R. Martin, and J.K. Rowling, whose work is based heavily in European fairy tales or analogues to the European Middle Ages, fantasy has a rich world heritage that encompasses the mythologies and traditions of many different cultures.



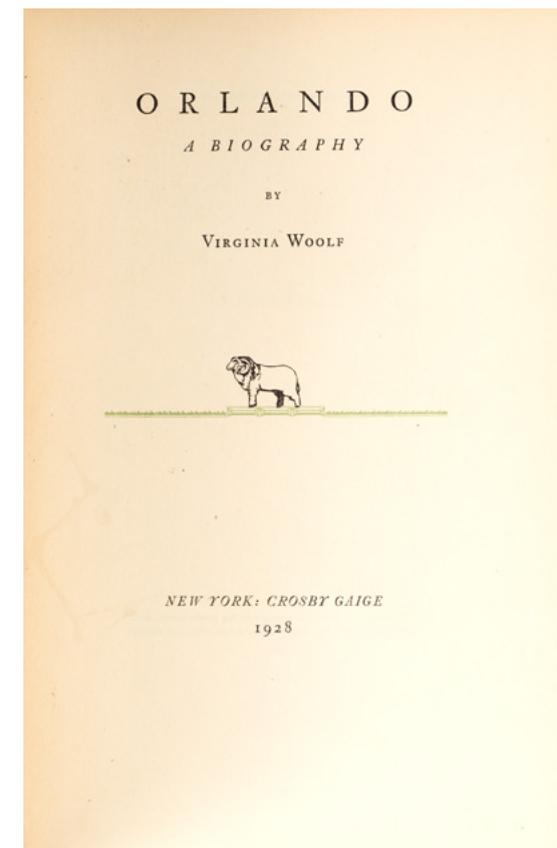
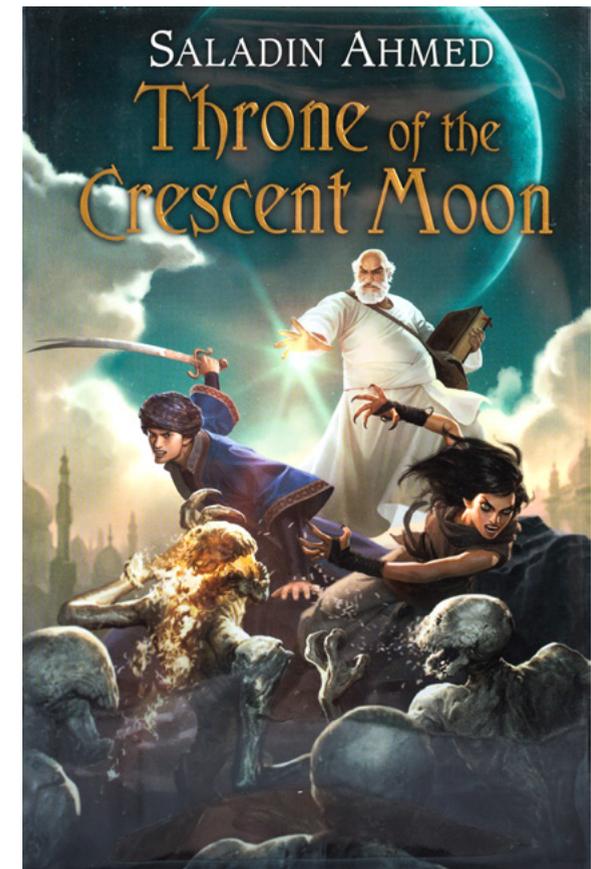
Karen Lord.
Redemption in Indigo
 Small Beer Press, 2010. First edition.

One exciting trend in recent fantasy has been the return and reworking of the traditional fairy tale. With *Redemption in Indigo*, Karen Lord (1968–) has brought to the contemporary era a story inspired in part by a Senegalese folk tale, about a woman named Paama. Paama abandons her troublemaking glutton of a husband Ansige for a new life and in the process acquires—thanks to a magical spirit called a djombi—a magical instrument that allows her to control the forces of chaos. Strong and resilient Paama must confront another djombi who once possessed the Chaos Stick and now wants it back. The

theme of the novel, and of Paama’s journey is summed up by the novel’s omniscient narrator, who says at one point, “I told you from the very beginning that it was a story about choices—wise choices, foolish choices, small yet momentous choices—for with choices come change, and with change comes opportunity, and both change and opportunity are the very cutting edge of the power of chaos. And yet as the undying ones know and the humans too often forget, even chaos cannot overcome the power of choice.”

Saladin Ahmed.
Throne of the Crescent Moon
 DAW Books, 2012. First edition.

Throne of the Crescent Moon, the debut novel by Saladin Ahmed (1975–), follows Dr. Adoulla Makhslood, who assembles a band of warriors and mystics to take on a dark sorcerer. The novel has been praised for its characters and for its Middle Eastern-like setting, which differentiates it from more typical Eurocentric fantasy stories. This is a fantasy novel mixed with serious horror elements, not for the faint of heart. *Throne of the Crescent Moon* was nominated for the 2013 Hugo for Best Novel and the 2012 Nebula Award for Best Novel. It won the 2013 Locus Award for Best First Novel.



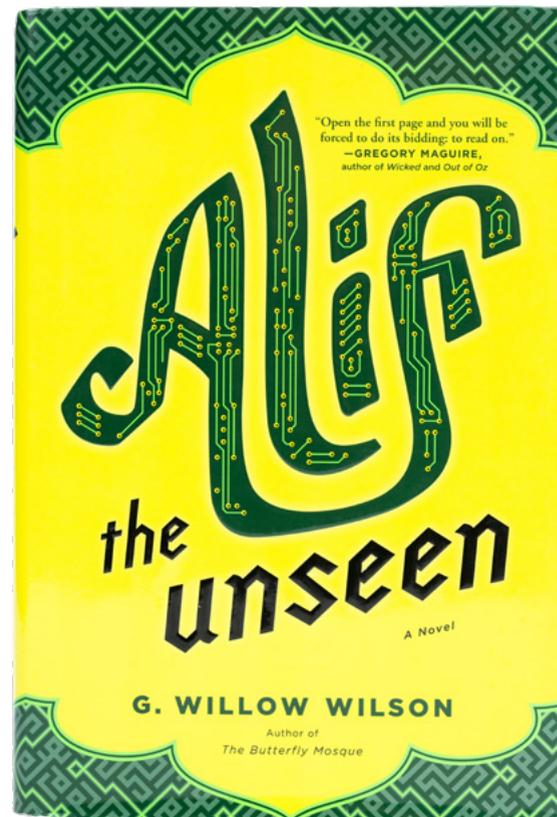
Virginia Woolf.
Orlando: A Biography
 Crosby Gaige, 1928. First edition.
 Signed by the author.

A classic of LGBTQIA literature, *Orlando* has been the subject of much academic writing and several film and television adaptations. Modernist author Woolf (1882–1941) tells the story of Orlando, a male at birth, but who awoke one day with a woman’s body. Through Orlando’s several centuries of life, Woolf examines womanhood, transgender experiences, and queer relationships.

G. Willow Wilson.
Alif The Unseen

Grove Press, 2012. First edition.

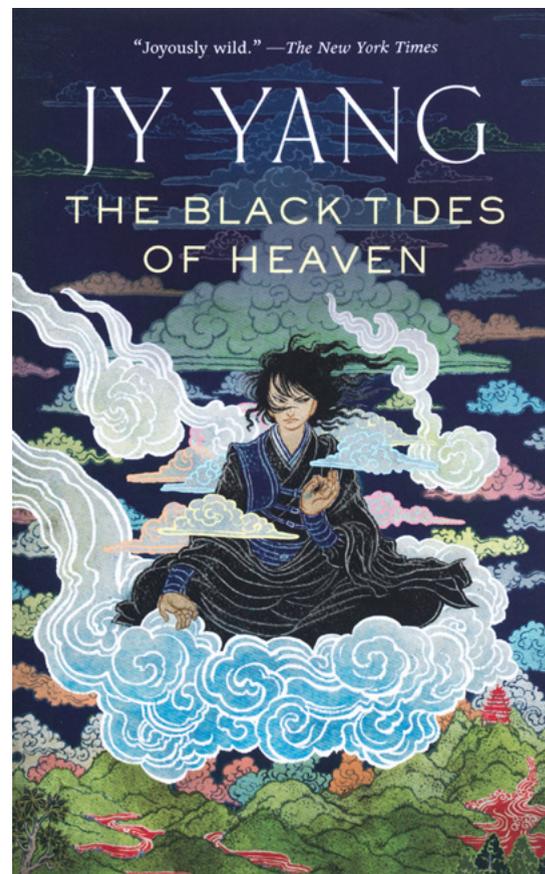
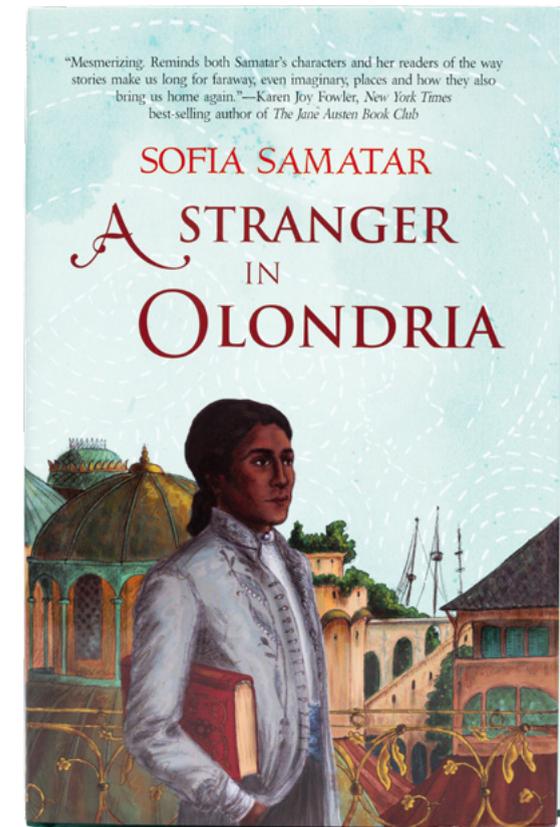
Technology, Arabian Nights, and mysticism are combined in American Muslim G. Willow Wilson (1982–)'s story of a young man learning that "stories aren't just stories," but, in fact, there are often secrets hidden within. Alif, a young Arab-Indian hacker must uncover the knowledge buried within the stories. In the capital of an unnamed Persian Gulf emirate, Alif shields his clients from censors and the secret police. When he comes into possession of an ancient book of stories, *The Thousand and One Days*, the secret book of the jinn (genies, from Arabian mythology), Alif enters the realm of the supernatural, where he begins his showdown with evil government forces.



Sofia Samatar.
A Stranger in Olondria

Small Beer Press, 2013. First edition.

Somali/Swiss German American Samatar (1971–)'s first fantasy novel, *A Stranger in Olondria*, centers on Jevick, a pepper merchant's son. Jevick has been raised on stories of Olondria, a distant land where books are as common as they are rare in his home. When his father dies and Jevick takes his place on the yearly selling trip to Olondria, his dream of visiting the fabled land is suddenly within reach. But, even as he revels in Olondria's Rabelaisian Feast of Birds, Jevick is pulled drastically off course and becomes haunted by the ghost of an illiterate young girl. There are a number of twists and turns, forcing the reader to go deeper and deeper, never quite knowing where the story or characters will end.



JY Yang.
The Black Tides of Heaven
Tor.com, 2017. First edition.

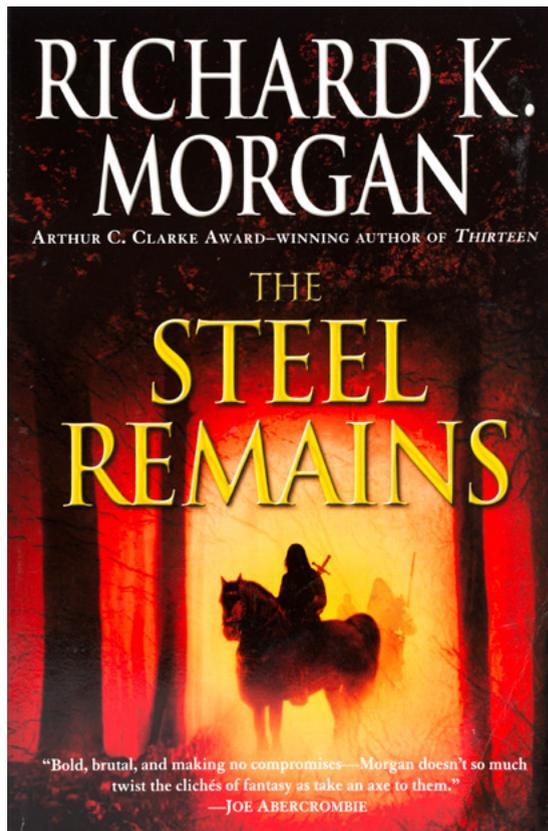
JY Yang, born in Singapore, is a remarkable talent in the growing subgenre of 'silkpunk fantasy', that is, SF&F whose aesthetic is drawn not from Victorian steam-and-gears but rather from Asian technologies, art, and imagery. Their most recent work includes the small but growing Tensorate series of novellas. Yang sets this series on a world called Ea, dominated by the tyrannical Protectorate; the realm is strengthened by the use of Tensors, powerful magicians skilled in manipulating the 'slack' (as magic is called). While magic protects imperial power, a class of revolutionaries using machines as its weapons is rising to challenge this state of affairs. Yang's work is often concerned with the intersections of class, gender, and power.



A.M. Dellamonica.
Indigo Springs
Tor, 2009. First edition.

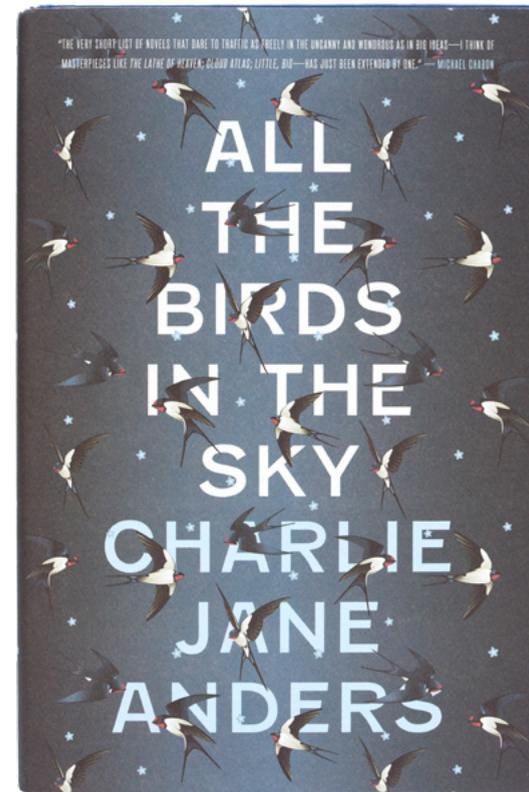
A.M. Dellamonica (1968–) is a renowned Canadian SF&F writer. She has written a large number of short stories and novelettes, many of which have been nominated for major awards, including "Three Times Over The Falls" (2002), "A Key to the Illuminated Heretic" (2005), and "The Cage" (2010). Most recently she has been writing the 'Hidden Sea Tales', a fantasy series of novels and stories set on Stormwrack, a parallel Earth that is almost entirely ocean and populated by island nations and government-by-fleet.

Indigo Springs, Dellamonica's first novel, won the 2010 Sunburst Award for Canadian Literature of the Fantastic. It concerns Astrid, who, with her friends Sahara and Jacks, stumbles upon a spring of magical water beneath her house. What seems like a dream come true explodes into a large-scale environmental and geopolitical crisis when Astrid and Sahara are driven apart by this addictive and extremely powerful substance. The book's sequel, *Blue Magic*, was released in 2012.



Richard K. Morgan.
The Steel Remains
 Originally published by Gollancz, 2008.
 This edition published by Del Rey, 2010.

Richard K. Morgan (1965–) is probably best known for his futuristic noir Takeshi Kovacs series, which opened in 2002 with the novel *Altered Carbon*. However, his work also includes the ‘A Land Fit For Heroes’ series of dystopian fantasies, starting with *The Steel Remains* in 2008. The novel is set in a harsh and brutal world living in the aftermath of a war between humans and a race of lizard-like creatures. *The Steel Remains* is notable for its levels of grimness and violence, but perhaps even more so for its treatment of homosexuality. Fantasy traditionally tends to avoid the topic of same-sex relations, but here the protagonist, war hero Ringil Eskiath, is gay in a world where homosexuality is explicitly outlawed and severely punished.



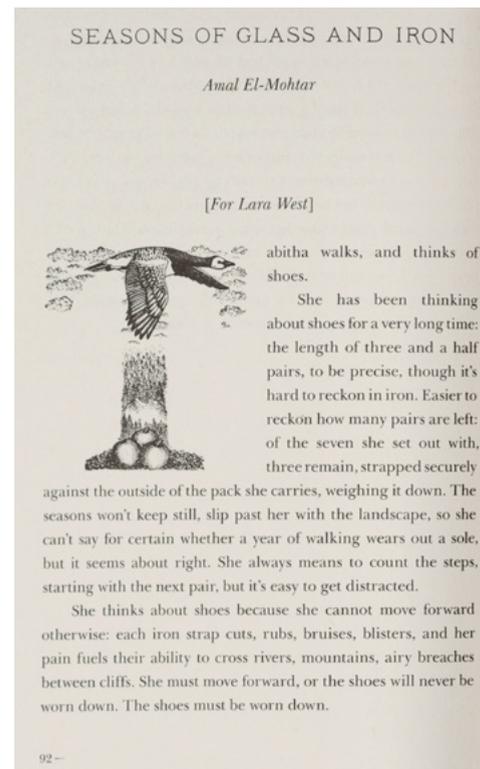
Charlie Jane Anders.
All The Birds in the Sky
 Tor, 2016. First edition.

Charlie Jane Anders is a prolific author of short fiction, as well as an organizer, podcaster, founding editor of io9.com and co-founder of *other magazine*. She has won a raft of awards, including the 2005 Lambda Literary Award in the Transgender category and the 2009 Edward Norton Award for “extraordinary invention and creativity unhindered by the constraints of paltry reason.” Her second novel *All The Birds in the Sky* blends science fiction and fantasy in a story of old friends Patricia (a powerful witch) and Laurence (a scientific genius who builds time machines and supercomputers) whose friendship is threatened by their opposing worldviews and the possible end of the world. The book won both the 2017 Nebula Award for Best Novel and the 2017 Locus Award for Best Fantasy Novel.

Amal El-Mohtar.
“Seasons of Glass and Iron”

First appeared in *The Starlit Wood: New Fairy Tales*, Dominik Parisien and Navah Wolfe, Saga, 2016.

“Seasons of Glass and Iron” was the award-winning fantasy hit of 2017, winning the Locus, Nebula, and Hugo Awards for Best Short Story. Author, editor and critic Amal El-Mohtar (1984–) was inspired to write the story after her niece asked her to tell her a fairy tale, but, as she put it in an interview, “the only ones coming to mind featured women being rescued by men or tormented by other women. So I decided to make one up, and told her about a woman trapped in iron shoes climbing up to a woman trapped on a glass hill before they ran off together to have adventures.” El-Mohtar’s tale of Tabitha and Amira explores the ways in which women can liberate each other from misogynistic stories.

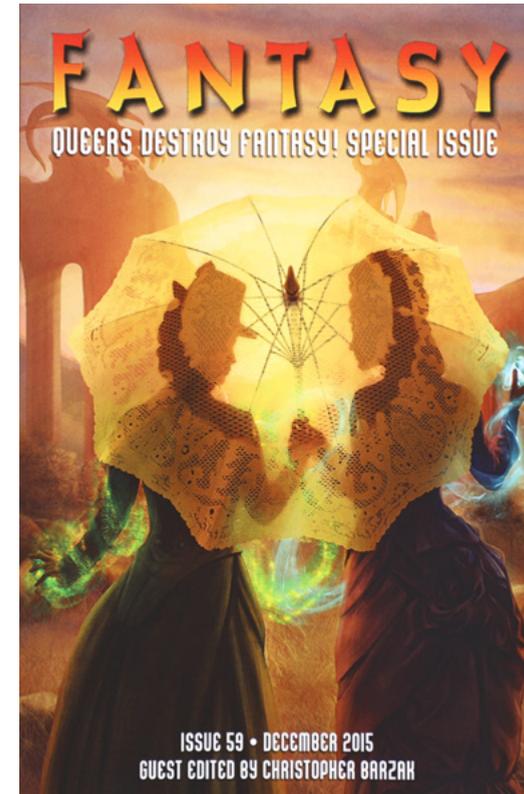


We live in a complex world of varied and specific identities; if literature is meant to expose the truths of the human heart, we should portray humanity is all its diverse glory.

– Mary Anne Mohanraj, 2009

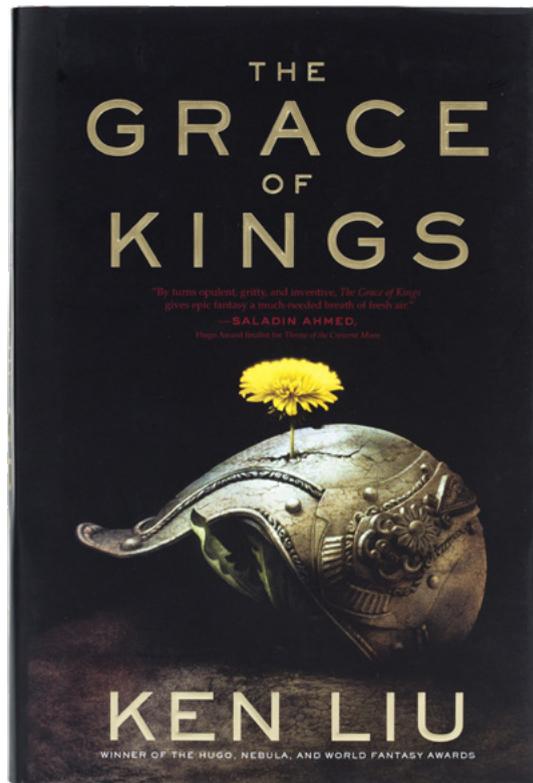
Carlos Hernandez.
The Assimilated Cuban's Guide to Quantum Santeria
 Rosarium, 2016. First edition.

This singularly titled work is the debut collection from Carlos Hernandez (1971–), and is rich with clever and unusual twists on SF&F and those genres' intersection with magic realism. Hernandez' fiction explores the ways in which assimilation into another culture can impact one's identity and self-perceptions. As one reviewer of the book put it, Hernandez "asks what it means to belong and to be accepted, no matter what state we may find ourselves in."



Christopher Barzak, ed.
Queers Destroy Fantasy!
Lightspeed Magazine #59, 2015.

Queers Destroy Fantasy! is a collection of both short stories and non-fiction essays. This special all-queer issue of *Lightspeed Magazine* is a collection of fantasy works by, for, and about the LGBT community. It is one of a series of special issues of *Lightspeed* devoted to explorations of different genres by underrepresented groups.

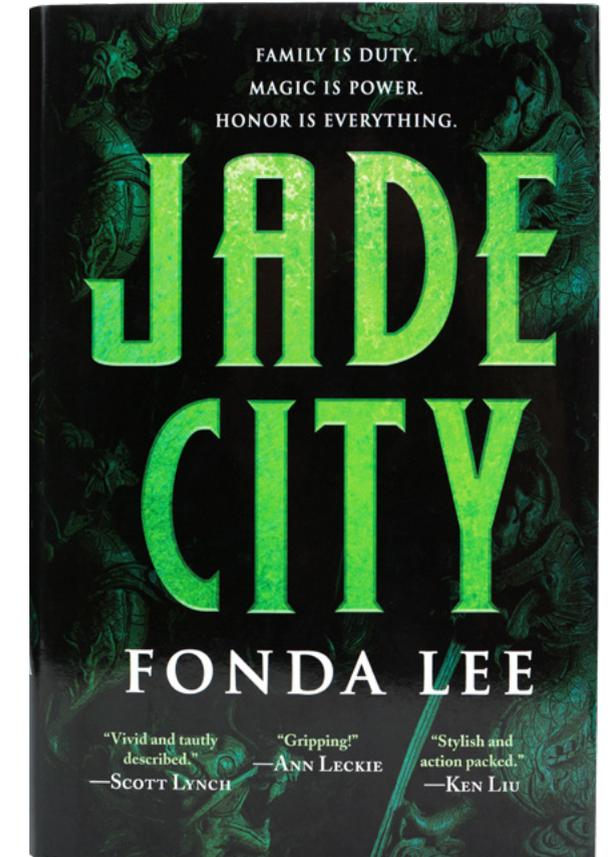


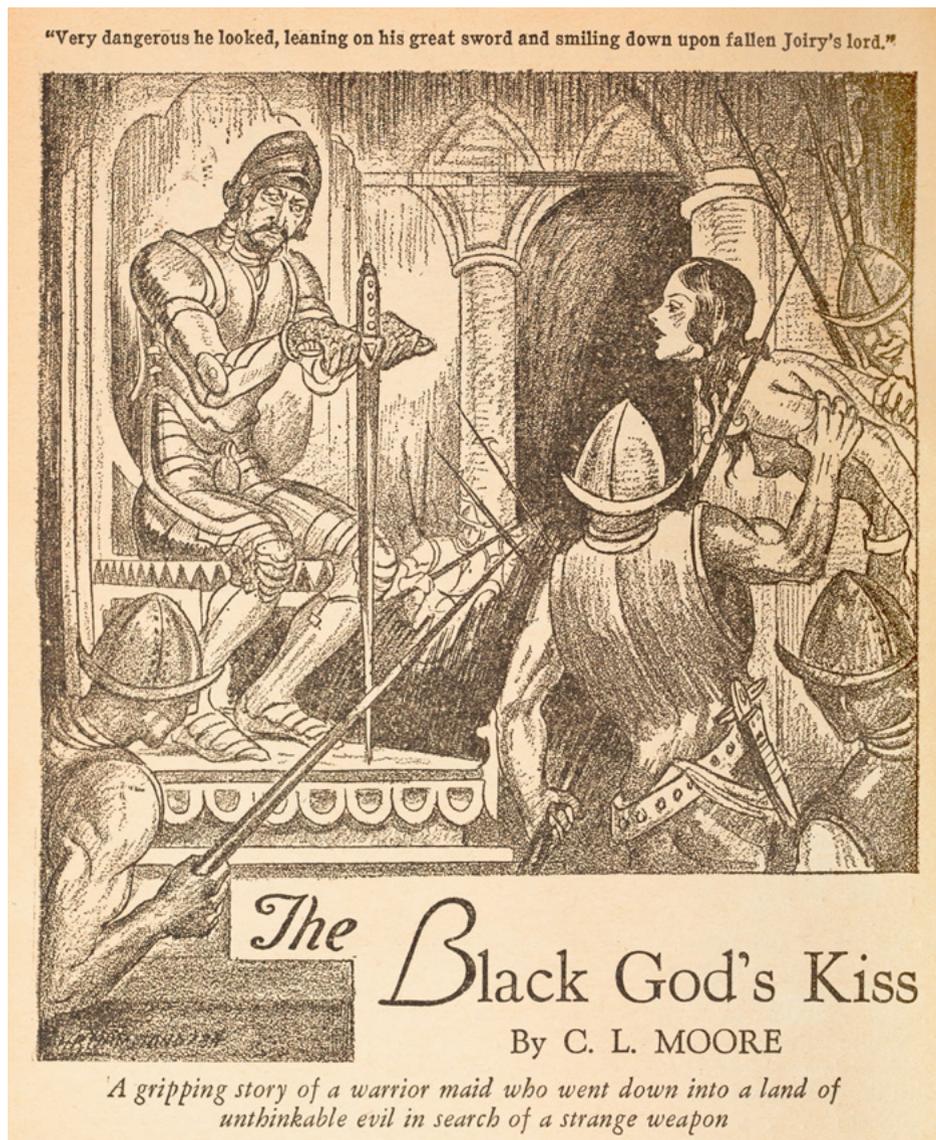
Ken Liu.
The Grace of Kings
 Saga Press, 2016. First edition.

The Grace of Kings by Ken Liu (1976–) is an epic, sweeping fantasy novel about rebellion and revolution that spans several decades. The setting of the novel is heavily modeled on the Han dynasty of China, and has been praised for its depth of worldbuilding. *Grace of Kings* was nominated for the 2016 Nebula Award for best novel and won the 2016 Locus Award for Best First Novel.

Fonda Lee.
Jade City
 Orbit, 2017. First edition.

Jade City is the first volume in Canadian-born Lee (1979–)'s ongoing 'Green Bone Saga', a fantasy/crime drama series set in the capital city of Janloon on Kekon, a Hong Kong-like island nation in a world where jade possesses vast magical powers. Warriors called Green Bones wield jade to enhance their abilities, while some people are so sensitive to its properties that exposure to it drives them mad or kills them. Lee's series chronicles the machinations and struggles of warring clans, which battle in the streets and at negotiating tables over political and financial influence, matters of honor, the importance of tradition, and access to jade. *Jade City* won the 2018 Aurora Award for Best Novel and co-won the 2018 World Fantasy Award for Best Novel.





C.L. Moore.
"The Black God's Kiss"

Weird Tales vol. 24 #4, October 1934.

Catherine Louise Moore (1911–1987) made her professional publishing debut with the story "Shambleau" in the November 1933 issue of *Weird Tales*; the story is her most famous. Her other most significant story in *Weird Tales* is this one, the first of six starring the fierce, powerful and beautiful Jirel of Joiry. Jirel is the first female protagonist in the subgenre of sword-and-sorcery fantasy, the ancestor of such later woman warriors as Red Sonja, Xena,

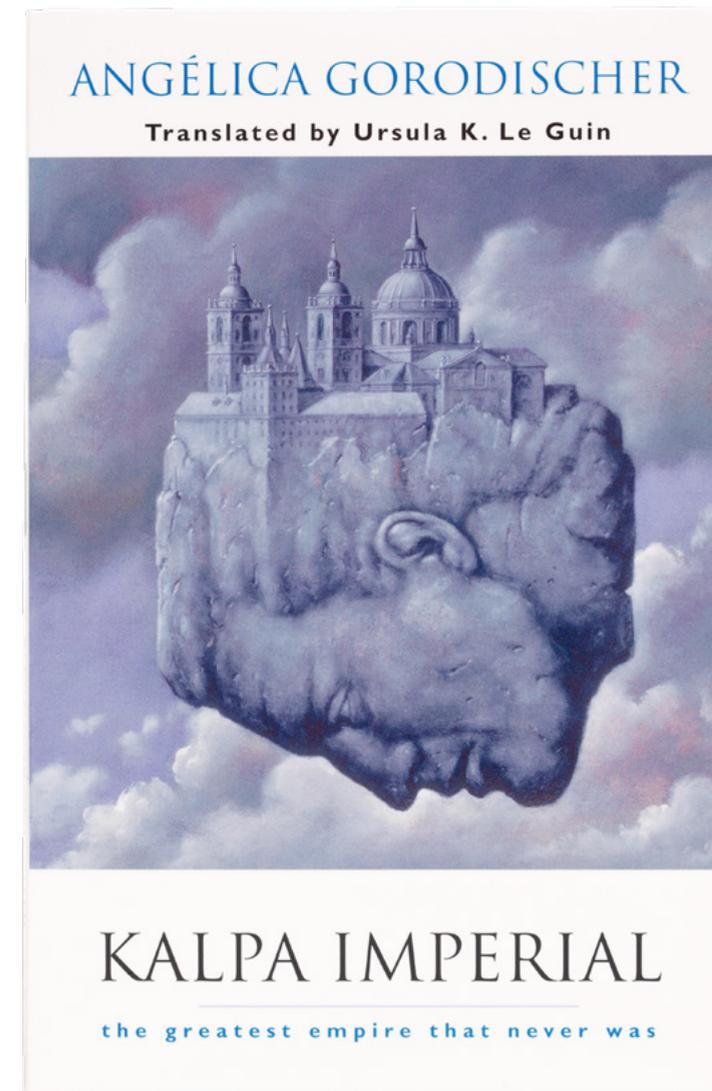
Eowyn, and Brienne of Tarth. "The Black God's Kiss" is unusual for heroic fantasy of the time in that Moore focuses less on battles and swordplay and more on atmosphere, mood, and emotion. Jirel is less prone to fighting barbarians and dragons than to exploring otherdimensional, semi-Lovecraftian realms of weird mystery. Moore was a popular writer of her day, and in 1981 became the first woman to receive the World Fantasy Award for Life Achievement.

Angelica Gorodischer.
Kalpa Imperial: The Greatest Empire That Never Was

Originally published as *La casa del poder* by Minotauro in 1983 and *El imperio mas vasto* by Minotauro in 1984. This translation by Ursula K. Le Guin published by Small Beer Press, 2003. First edition.

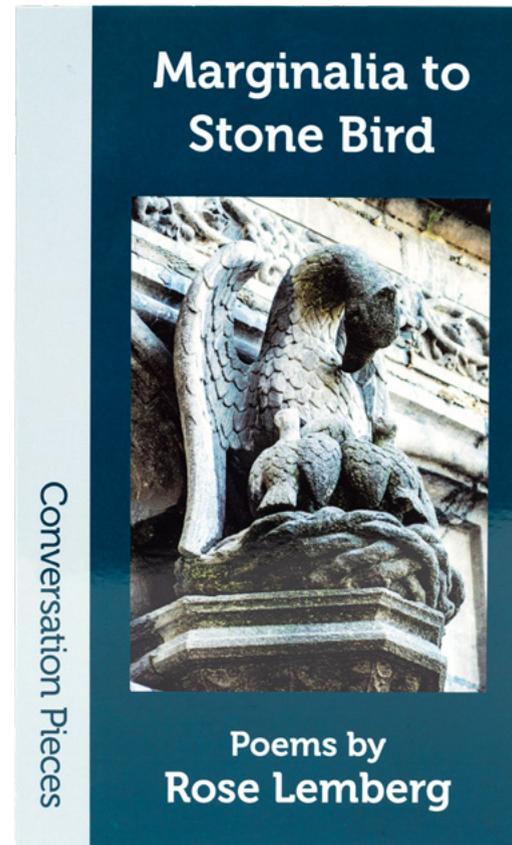
Kalpa Imperial is a 2003 translation of the two-book series of collected short stories by Angelica Gorodischer (1928–) about the world-spanning empire of Kalpa that rises and falls and rises again over many centuries. Gorodischer presents her history of Kalpa as a series of fables told by different denizens from different ages of the empire, told in colorful narrative styles. As well as a testament to the power of storytelling,

the chronicle of Kalpa also serves as a political allegory for Gorodischer's native Argentina and its dictatorial, oppressive government of the mid- to late-20th century. The Kalpa series is only part of Gorodischer's rich literary legacy that has made her one of Argentina's most acclaimed writers, and which won her the 2011 World Fantasy Award for Life Achievement.



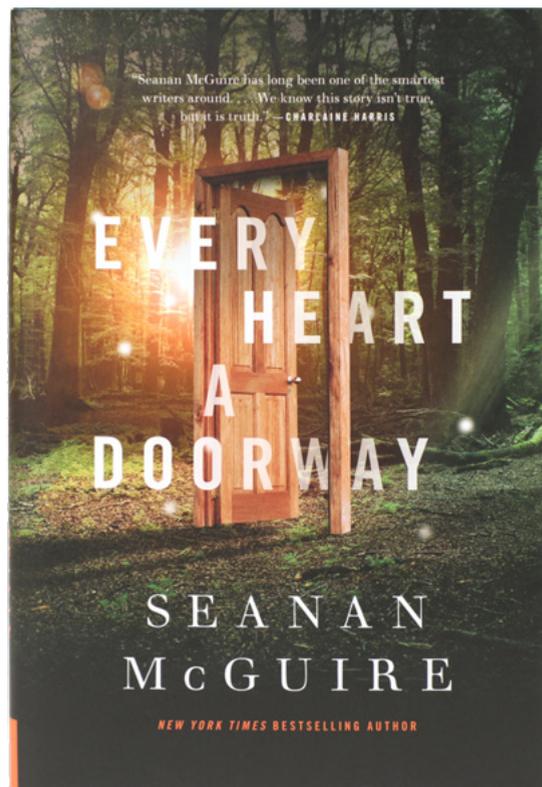
Rose Lemberg.
Marginalia to Stone Bird
 Aqueduct Press, 2016. First edition.

Rose Lemberg (1976–) is a Nebula Award-nominated singular voice in fantasy writing. A bigender and neurodiverse immigrant from Ukraine and former resident of both Russia and Israel, they are an editor and poet as well as an author of short fiction. As they put it, “the struggle for language, for voice, and the often uneasy melding of cultures and viewpoints inform my life and my writing.” Lemberg’s work is dense with strangeness and lyrical beauty, a lot of it dealing with people who live in between worlds and cultures. Much of Lemberg’s writing is set in their ‘Birdverse’, a rich and complex fantasy world (named for Bird, the universe’s chief deity) where genderfluidity is common and magic is based in large part on the construction of identifiers called *deepnames*.



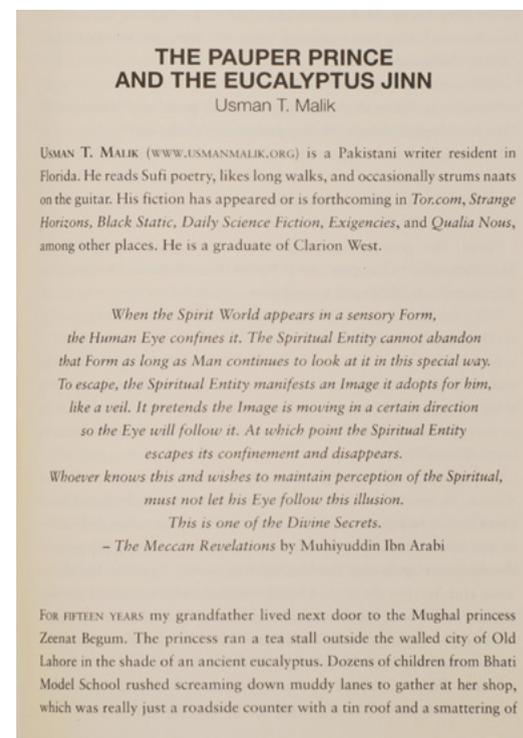
Daniel José Older.
Half-Resurrection Blues
 Roc, 2015. First edition.

Half-Resurrection Blues is the debut novel and first in the ‘Bone Street Rumba’ series of urban fantasies from author and former NYC paramedic Daniel José Older. The series’ hero is Carlos Delacruz, an agent for the New York Council of the Dead (the organization of ghosts that govern the city’s dead). Carlos is an “inbetweener”, a man once dead and returned to life but now existing in a state somewhere between the two. Older has written a number of other novels and works of short fiction, including the ‘Shadowshaper Cypher Universe’ fantasy series about young Afro-Latina Sierra Santiago and her ability to ‘shadowshape’, that is, to infuse ancestral spirits into paintings, music, and stories.



Seanan McGuire.
Every Heart A Doorway
 Tor.com, 2016. First edition.

Seanan McGuire (1978–) is well known in particular for her October Daye and InCriptid urban fantasy series. The Campbell Award-winning author’s most recent work is the “Wayward Children” series of novellas. These portal fantasies explore a boarding school for children who have disappeared through magical doorways into other worlds, and then returned home. Some are grateful to be home, some are traumatized, some long to return to the places they left. *Every Heart A Doorway*, the first in the series, is notable for its protagonist Nancy Whitman. Nancy, a returnee from the Halls of the Dead, identifies as asexual in a literature that has traditionally ignored that spectrum of behavior.

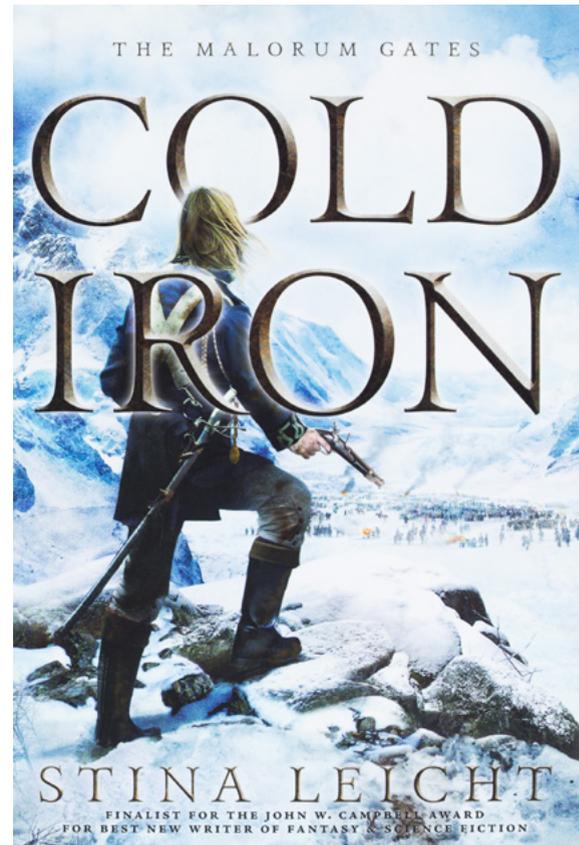


Usman T. Malik.
“The Pauper Princess and the Eucalyptus Jinn”

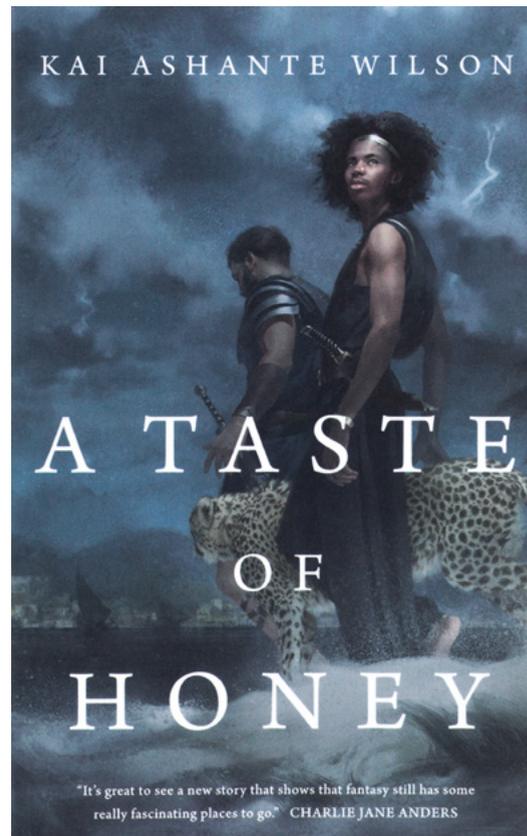
Originally published by Tor.com, 2015. Appearing here in *The Best Science Fiction and Fantasy of the Year, Volume 10*, Jonathan Strahan, ed., Solaris, 2015.

Usman T. Malik has written a number of acclaimed and award-winning pieces of short fiction. An American born in Pakistan, Malik won the 2016 British Fantasy Award for this short novella, which chronicles a Pakistani professor’s interest in a childhood tale told to him by his grandfather. The enchanting story of a Mughal princess in Lahore fallen on hard times and the jinn that lives in her eucalyptus tree, takes on significance when the grandson learns that the story may have been more than mere fiction and has intimate ties to his own family. Malik is an increasingly visible voice in SF&F from and about South Asia.

Stina Leicht.
Cold Iron
Saga, 2015.



Epic fantasy was long seen as the province mainly of male writers. *Cold Iron*, the first in the *Malorum Gates* series by Campbell Award-nominated Stina Leicht (1972–) is evidence of the falseness of this old myth. Leicht’s series is a work of what is termed “flintlock fantasy”, that is, fantasies set not in analogs to medieval Europe but in worlds with societies and technologies resembling those of our own 18th- early 19th centuries. The series chronicles the vagaries of a punishing war between the magic-using Kainen of Eledore and the magicless humans of Acrasia.



Kai Ashante Wilson.
A Taste of Honey
Tor.com, 2016. First edition.

This novella from Hugo- and Nebula-nominated Kai Ashante Wilson is a romance set in the land of Great Olorum, where homosexual relationships are illegal. The story moves back and forth through decades, but centers on a forbidden, secret love affair between minor noble Aqib bmg Sadiqi and Lucrio, a strapping soldier visiting Olorum as part of a diplomatic embassy from the Roman Empire-like Dalucan. Wilson builds an lush and exotic world deep with magic, court intrigues, and romantic awakenings.

When we women offer our experience as our truth, as human truth, all the maps change. There are new mountains. That's what I want—to hear you erupting. You young Mount St. Helenses who don't know the power in you—I want to hear you.

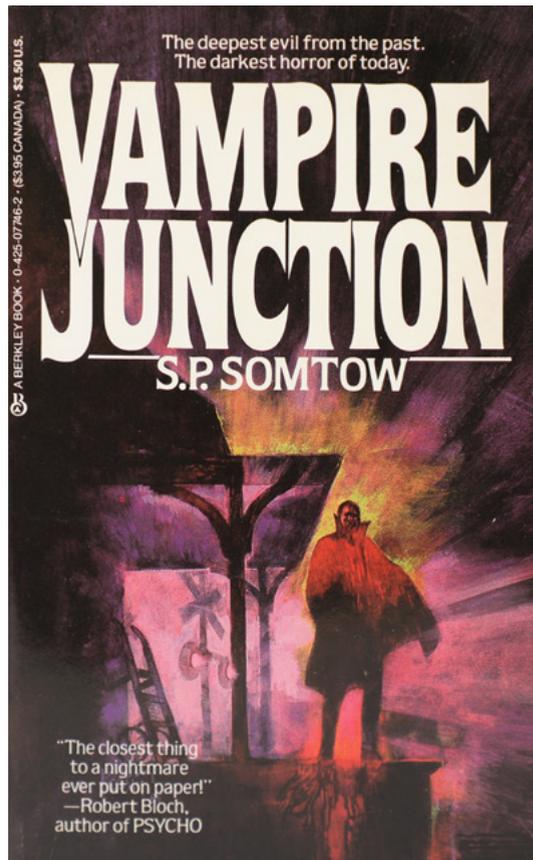
– Ursula K. Le Guin, 1986



HORROR

The concept of horror literature is probably as old as fantasy. Fear of the unknown, of the monstrous, of evil and of darkness and death... these are emotions common to humans everywhere. Just as common is the compulsion to tell each other stories that inspire terror and fright. Horror's roots, like fantasy, stretch back to the age of myth, but certainly in the West the genre took on new life in the 18th century with the development of Gothic literature and its focus on emotion and Romanticism. Probably the premiere example of Gothic horror (and considered by many to be the first true work of science fiction) was Mary Shelley's *Frankenstein; or, The Modern Prometheus* (1818).

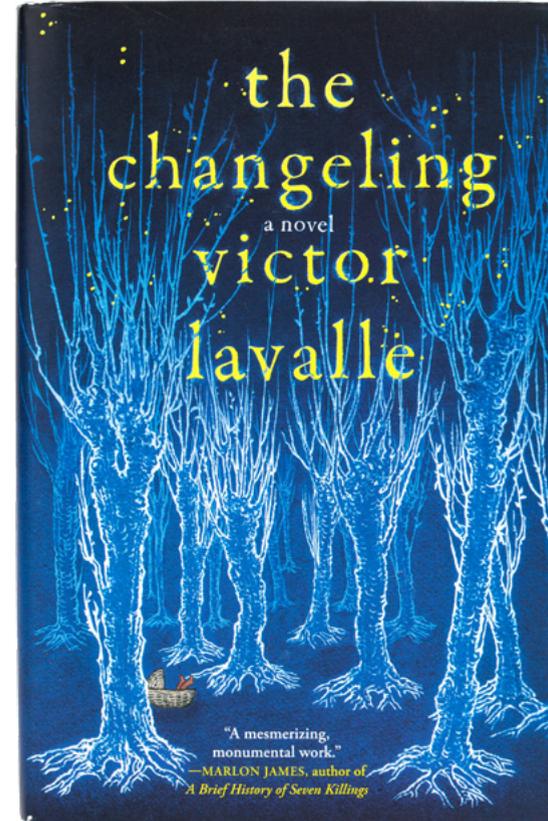
Horror literature has a long tradition of not only inducing strong emotions but producing thoughtful commentaries on society. Vampires, zombies, demons, ghosts: all have served in different ways as symbols of the evil we humans commit against ourselves and each other.



S.P. Somtow.
Vampire Junction

Originally published by Starblaze, 1984. This edition published by Berkley Books, 1985.

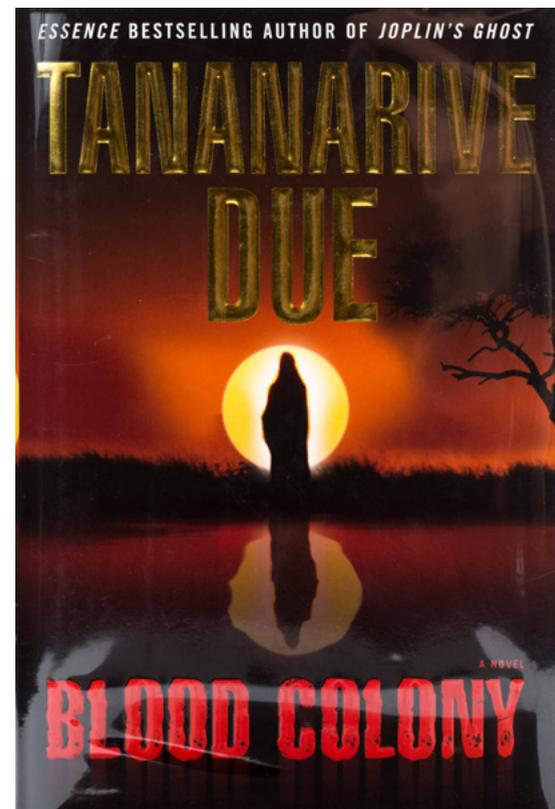
Vampire Junction is the first horror novel from Thai-American composer and SF&F author S.P. Somtow (born Somtow Papinian Sucharitkul, 1952–), with two sequels following in 1992 and 1995. Critically acclaimed, the book’s protagonist is teenage musical sensation Timmy Valentine, who in reality is a vampire who has been frozen at the age of 13 for nearly 2000 years. The novel was groundbreaking in several respects—it reworked the traditional vampire story in favor of a more emotional and psychological exploration of the vampire mind. It also often eschews straightforward narrative form for a series of rapid cutaways to Timmy’s memories, and, with its violence and intense emotion, is credited as one of the first works in the splatterpunk sub-genre of horror.



Victor LaValle.
The Changeling

Spiegel & Grau, 2017. First edition.

This dark fantasy won the 2018 British Fantasy Award and co-won the 2018 World Fantasy Award for Victor LaValle (1972–). LaValle is noted for his deft approach to horror and the fantastic that mixes in reflections on American racial issues; this work is a modern fairy tale of sorts that takes the old fantasy tropes of mysterious children and of hostile and wild magic intruding onto the mundane, and places them squarely in the heart of modern New York City.



Tananarive Due.
Blood Colony: A Novel
Washington Square Press, 2009.

Blood Colony is the third book in novelist, creative writing teacher, and journalist Due (1966–)’s ‘African Immortals’ series, this one set in 2015. This horror/historical fiction novel reveals that beneath the seemingly endless conflict in the Middle East is another, more secret war waged over the drug Glow. Glow is made from magical blood that can heal any illness and even bestow eternal life. Psychic teen Fana Wolde, the daughter of 500-year-old assassin Dawit Wolde, was born with this “living blood” running through her veins. The Life Brothers, Ethiopian immortals who believe the living blood first came from Christ, think Fana is a deity.

Welcoming all voices, understanding that we are all on the same side, is the first step toward using that strength to point our universe towards unlimited future.

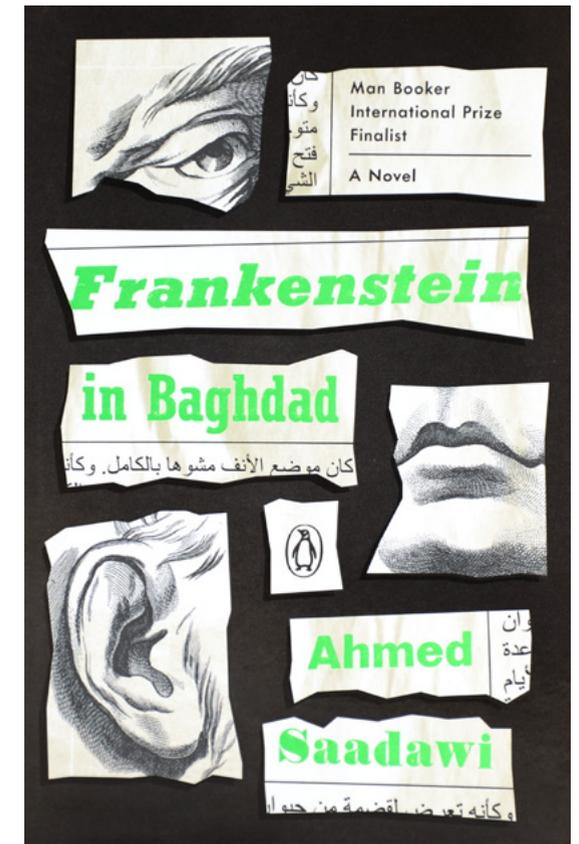
– Kathleen Ann Goonan, 2016



Ahmed Saadawi.
Frankenstein in Baghdad

Originally published in 2013. This edition translated by Jonathan Wright, Penguin Books, 2018.

Frankenstein in Baghdad is a modern retelling of Mary Shelley's classic novel, set in U.S.-occupied Baghdad during the Iraq War. The novel won the International Prize for Arabic Fiction. Ahmed Saadawi (1973–) examines the self-perpetuating nature of violence in post-invasion Iraq in this darkly comedic tale, which sees the titular creature (built from parts of various Iraqis killed in bombings) murder for both revenge and self-preservation.



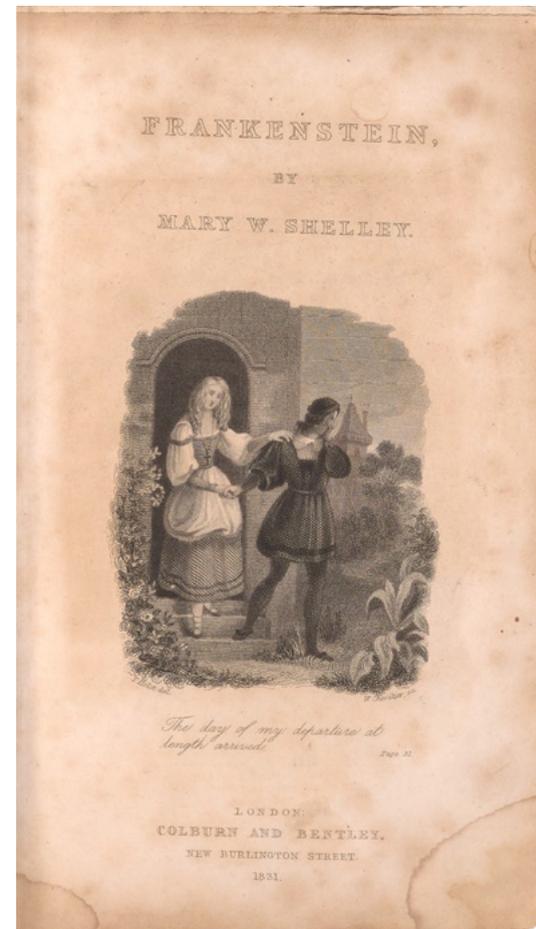
Caitlin R. Kiernan.
The Drowning Girl: A Memoir

Originally published Roc, 2012. This special edition published by Centipede Press, 2014. Signed by the author.

Caitlin R. Kiernan (1964–) is a legend in the genres of dark fantasy and weird fiction, although she has never limited herself to those genres. Kiernan's writing is based deeply in mood and atmosphere. She has been writing since the mid-1990s, including novels, short fiction, comic books, and peer-reviewed articles on paleontology (Kiernan's scientific background informs much of her fiction as well).

Her 2012 novel *The Drowning Girl*, which won the 2012 James Tiptree Award and 2012 Bram Stoker Award, is told by India Morgan Phelps

("Imp"), a schizophrenic suffering from delusions (thus calling into question the accuracy of all she tells the reader). Imp is led into a story of dark obsessions and hauntings, centered around a cult that committed mass suicide via drowning. The novel is notable for its shifting perceptions of reality—as Imp notes at one point, "I know now that my ghost story isn't the ghost story I thought it was, the one I set out to tell. My stories shape-shift like mermaids and werewolves. A lycanthropy of nouns, verbs, and adjectives, subjects and predicates, and so on and so forth."



Mary Wollstonecraft Shelley.
Frankenstein; or, The Modern Prometheus
Colburn & Bentley, 1831. Third edition.

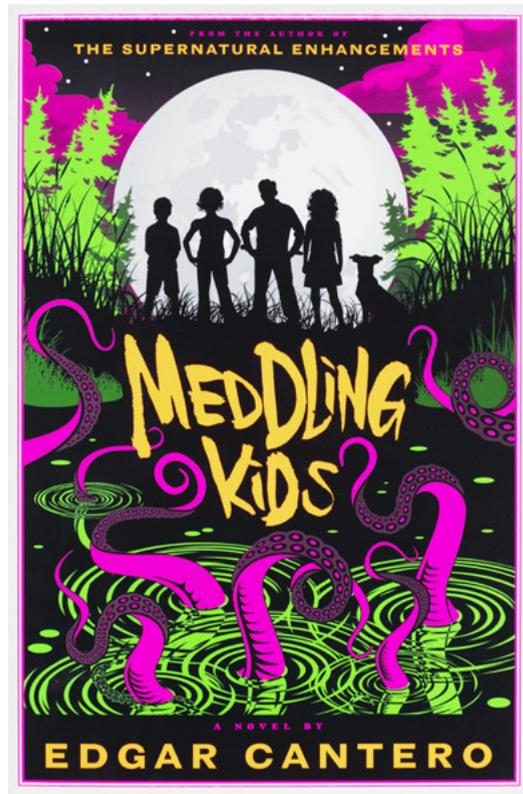
In 1831, Shelley (1797–1851) published a third edition of her famous 1818 novel. This version, the first to be illustrated, is the one most familiar to readers. The 1831 text is fatalistic, suggesting that Dr. Victor Frankenstein, rather than exercising free will, is trapped in circumstances by forces he is unable to control. It is also the version where Shelley provided an introduction, in which she talks about the origins of the story, including an account of the famous night on Lake Geneva in 1816 where she, Percy Shelley, Lord Byron, and other companions resolved to all write ghost stories. This novel was the most famous result of that resolution.

Frankenstein holds a place of honor in this exhibit. While it is, indeed, a classic work of Gothic horror, it is also considered by many scholars to be the first true work of science fiction as we understand it. In a genre frequently overshadowed by male writers, Mary Shelley serves to remind us that science fiction is, in fact, a woman's creation.

Edgar Cantero.
Meddling Kids

Blumhouse Books, 2017. First edition.

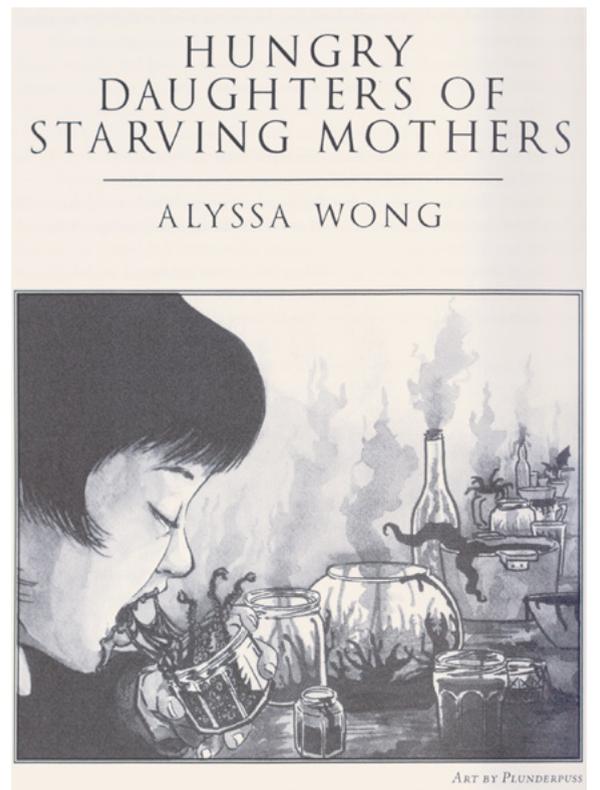
The title should make it obvious, that Scooby-Doo meets Lovecraftian horror in *Meddling Kids*. The novel explores Latinx experiences, mental health, and LGBTQIA relationships within the tale of a group of friends whom as preteen detectives solved an otherworldly mystery to which they return as broken adults. Spanish-born author Cantero (1981-) serves up a healthy dose of nostalgia while telling a story about finding happiness in the apparent bleakness of adulthood.



Alyssa Wong.
“Hungry Daughters of Starving Mothers”

First appeared in *Nightmare Magazine* #37: *Queers Destroy Horror!*, October 2015.

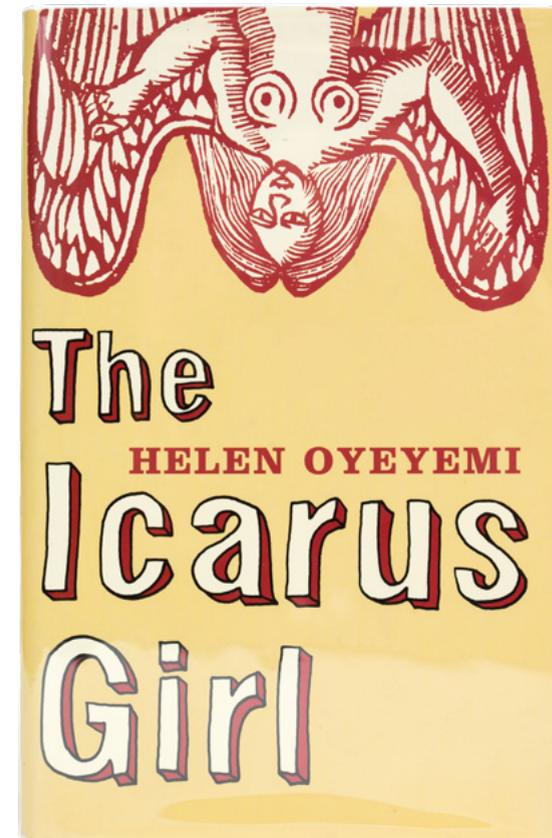
“Hungry Daughters” is a unique and searing take on the vampire trope, where the protagonist feeds not on blood, but on the ugly and dark thoughts of her victims. The story won both the 2015 Nebula Award for Best Short Story and the 2016 World Fantasy Award for Alyssa Wong, making her the first Nebula winner of Filipina descent. Wong’s career is still young, but she has already produced a store of well-received short fiction.



Silvia Moreno-Garcia.
Certain Dark Things

Thomas Dunne, 2016. First edition.

This novel, the second from Canadian writer and World Fantasy Award winner Silvia Moreno-Garcia, was a finalist for the 2017 Locus Award and longlisted for the 2017 Sunburst Award. *Certain Dark Things* is set in a richly drawn and lively Mexico City, where street rat Domingo picks out a life among the detritus he finds on the city’s streets. The nation is wracked by warfare between warring clans of vampires (some native to the region, others forced to migrate from Europe), though Mexico City itself is a vampire-free oasis. Domingo’s life changes forever when he encounters the beautiful Atl, a vampire from an Aztec line; the two become involved with cops, criminals, and drugrunners as they maneuver their way towards possible escape and safety.



Helen Oyeyemi.
The Icarus Girl

Anchor Books, 2005. First edition.

Helen Olajumoke Oyeyemi (1984-) produced *The Icarus Girl*, her first novel, when she was only 18 and living in south London. The book, which draws on the Yoruban mythology of Nigeria, is an unsettling work of psychological horror about young Jess Harrison. Jess is a mixed-race child, who on a family trip to Nigeria encounters a mysterious girl she calls TillyTilly. The puckish TillyTilly’s nature and existence are unclear at first, but quickly become dark and menacing when the reader begins to uncover links between the possibly-imaginary TillyTilly and Jess’ dead twin sister.

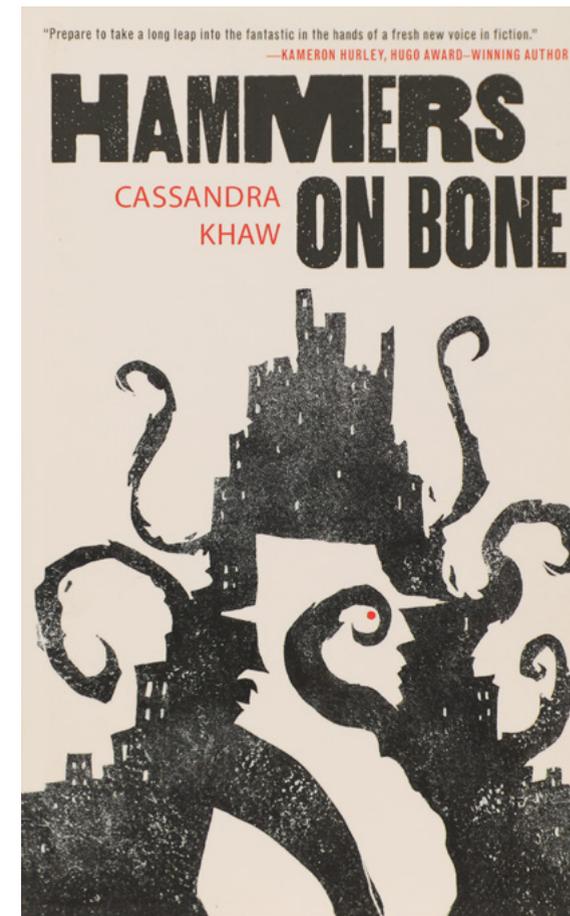
Mariana Enríquez.

Things We Lost In The Fire

Originally published as *Las cosas que perdimos en el fuego* by Anagrama in 2016. This translation by Megan McDowell published by Hogarth, 2017. First edition.

Argentinian author and journalist Mariana Enríquez (1973-)’s first collection of short fiction uses horror and the supernatural as metaphorical entry points for exploring her native country and its brutal history during the 1970s and 1980s. Enríquez is preoccupied with the dark mysteries at the heart of her nation and what she calls the “ghostly quality to everyday life”. Referring to the ‘disappeared’ generations of Argentines, Enríquez notes, “I’m a bit older than the children of the disappeared, but

not all of them because some have my age, some are older etc. But what always haunted me once I knew the stories of these children is that there’s a question of identity. I mean, I went to school with children that I don’t know if they were who they were, if their parents were who they were, if they were raised by their parents or by the killers of their parents, or were given by the killers to other families.” That unreality infuses her genre work.



Cassandra Khaw.

Hammers On Bone

Tor.com, 2016. First edition.

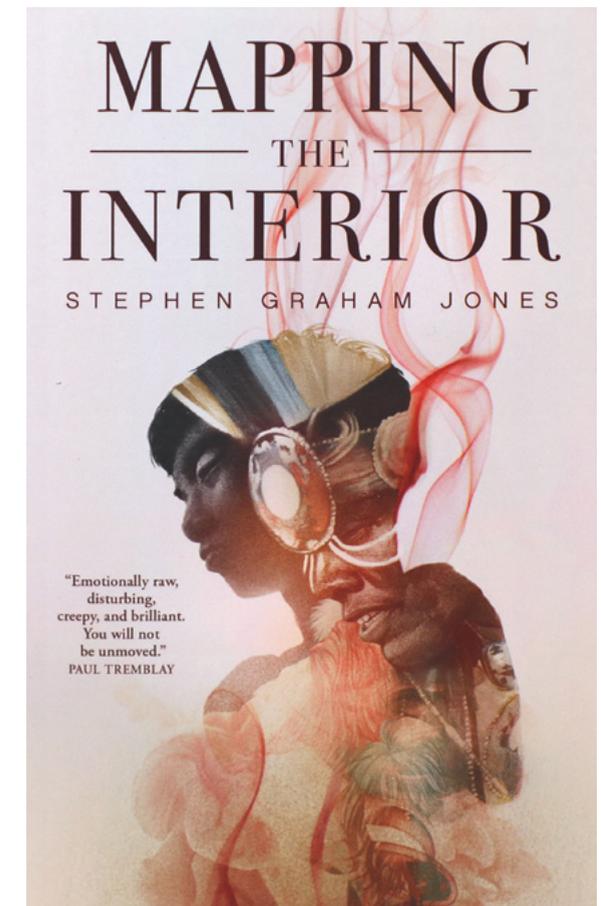
This novella from Malaysian-born Cassandra Khaw (born Zoe Khaw Joo Ee) is the first in her “Persons Non Grata” series, a combination of Lovecraftian cosmic horror and hardboiled detective story featuring PI/monster/monster killer John Persons. Persons finds himself hired by a young boy to murder his abusive stepfather; Khaw uses her narrative to conflate the image of literal monsters with the more metaphorical ones that threaten the vulnerable. As Khaw puts it in her novella’s dedication, “To all the monsters hiding in this world, I hope the children will skin you alive. To the children in the world, let no one say you can’t make your monsters bleed.”

Stephen Graham Jones.

Mapping the Interior

Tor.com, 2017. First edition.

Described by one reviewer as “a horror remix of Sherman Alexie’s *The Absolutely True Diary of a Part-Time Indian*”, *Mapping the Interior* is a visceral ghost story from Blackfeet Indian author Jones (1972-). The novella won the 2017 Stoker Award for Superior Achievement in Long Fiction, and tells the story of 12-year old Native American Junior, who is troubled by the increasingly dark presence of his dead father. The book explores the complexities of parent-child relations as well as the ways in which people are haunted by their broken pasts.





NON-TYPICAL SUPERHEROES

The first superheroes (people possessing unusual or superhuman powers and using them for good) were mythological figures like Achilles, Hercules, Gilgamesh, Arjuna, and Huang Di. The modern superhero as we understand them arose in the early 20th century with the debut of comic books as a popular form of literature. Among the iconic superheroes created from the 1930s–1970s are Superman, Batman, Wonder Woman, Green Lantern, The Flash, Captain America, Astro Boy, the Fantastic Four, the Incredible Hulk, Spider-Man, the Avengers, and the X-Men.

Traditionally, at least in the West, the superhero is white, usually male, usually American, and (if mentioned at all) cisgendered. In recent decades, however comics creators have sought to broaden the superhero identity to reflect the variety of human cultures, colors, genders, and identities. Newer or revitalized mainstream superheroes such as Black Panther, The Falcon, Black Lightning, and Ms. Marvel, as well as reworked and diverse successors to Iron Man, Thor, Green Lantern, Captain Marvel, and Miss America, are only a few examples of this ongoing trend.



Sarah Kuhn.
Heroine Complex
 Daw, 2016. First edition.

Heroine Complex is the first in a lighthearted urban fantasy series about Asian-American superheroes from author and comic book writer Sarah Kuhn. San Francisco's greatest superheroine is Aveda Jupiter; living in her shadow is her childhood friend and personal assistant Evie Tanaka. When Evie is revealed to have her own powers, rivalries and jealousies arise between Evie and Aveda, testing their relationship even as an army of demons invades the city.

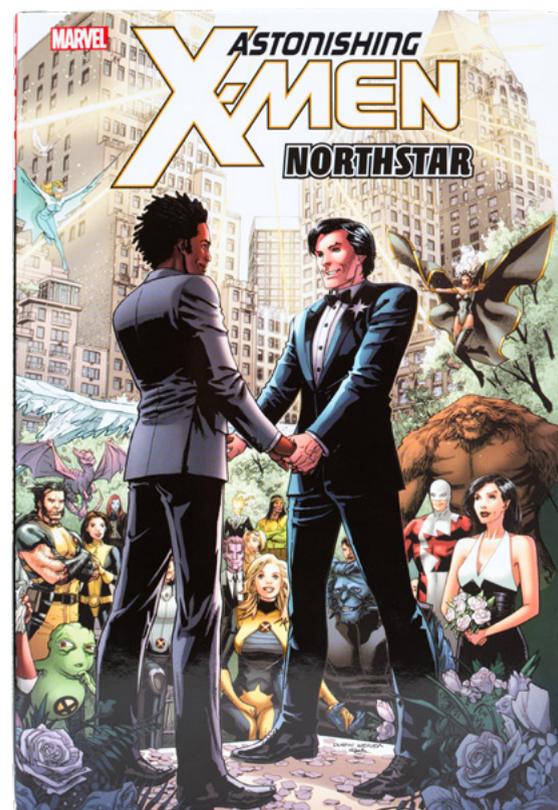


Ryan North, w/Will Murray (writers) and Erica Henderson w/Rico Renzi (artists).
The Unbeatable Squirrel Girl, vol. 5: Like I'm The Only Squirrel In The World
 Marvel Comics, 2017. Character created by Will Murray and Steve Ditko, 1991.

Doreen Green (aka Squirrel Girl) is one of the more lighthearted and goofy superheroines in the Marvel stable, having among her powers a large prehensile fuzzy tail, the proportionate speed and strength of a squirrel, and the surprisingly useful ability to communicate with squirrels. Nonetheless, Squirrel Girl has proven remarkably successful at defeating major Marvel Universe villains, including Doctor Doom, Galactus, and Thanos. Doreen is notable for her constant good humor and enthusiasm, as well as fierce loyalty to her friends (super and non-super alike); she has become a popular symbol of female empowerment in comics.

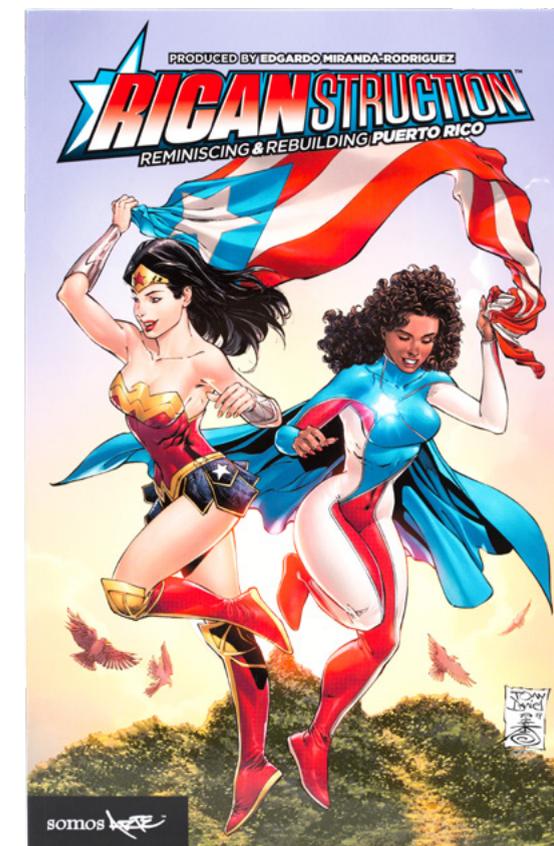
Marjorie Liu (writer) and Mike Perkins (artist).
Astonishing X-Men: Northstar
 Marvel Comics, 2012. Character created by Chris Claremont and John Byrne, 1979.

X-Man and member of Alpha Flight Northstar (real name Jean-Paul Beaubier) has the distinction of being one of the first homosexual superheroes in comics. Although his creators envisioned Northstar as being gay from the beginning, comic publishing practices obliged his sexual orientation to be implied rather than stated. Northstar finally came out as gay in 1992, and in *Astonishing X-Men* #51 (June 2012), he married his long-term partner Kyle Jinadu in the first gay wedding depicted in a mainstream comic book.



Edgardo Miranda-Rodriguez
 (publisher and editor).
**Ricanstruction: Reminiscing
 & Rebuilding Puerto Rico**
 Somos Arte, 2018.

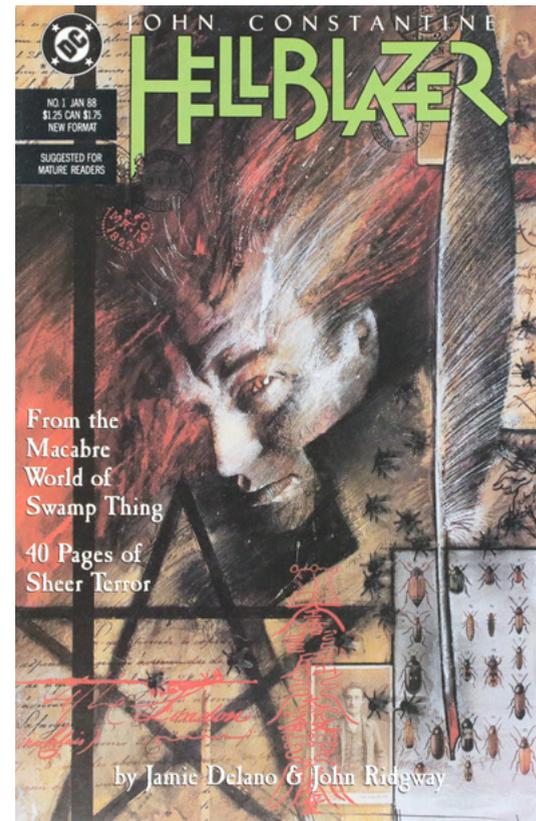
In the wake of 2017's Hurricane Maria, which devastated Puerto Rico, comic writer Edgardo Miranda-Rodriguez put his original character La Borinquena to work restoring the island. La Borinquena (real name Marisol Rios de la Luz) is a Puerto Rican from Brooklyn who gains superhuman strength, flight, and control of storms through a mystical connection to the ancestral spirits of the island. *Ricanstruction* chronicles her work to help rebuild Puerto Rico and bring hope to its people; DC Comics granted Somos Arte permission to use its characters, allowing La Borinquena to receive help from Wonder Woman, Batman, Supergirl, Aquaman, and Harley Quinn, among others.



Jamie Delano (writer) and John Ridgway (artist).
Hellblazer #1

DC Comics, February 1988. Character created by Alan Moore, Stephen R. Bissette, and John Ridgway, 1985.

World-weary, cynical British sorcerer John Constantine first appeared in the pages of DC Comics' *Swamp Thing* in 1985, and he was given his own title in 1988. Constantine is a master of the occult who battles demons, monsters, and otherworldly forces throughout the DC Universe. He is unusual among comic book characters in being openly and frequently bisexual (revealed to the reading public in 2002). Constantine's sexual orientation is treated without shock value and without being noted as unusual; it is merely part of his multifaceted nature.



Blue Beetle, vol. 1: The More Things Change

DC Comics, 2017. Original character created for Fox Comics by Charles Nicholas Wojtkoski, 1939. Jaime Reyes as Blue Beetle created by Keith Giffen, John Rogers, and Cully Hamner, 2006.

As is common in the world of superheroes, Blue Beetle is an identity assumed by multiple people over the years. El Paso, TX- native Jaime Reyes is the third Blue Beetle, having acquired the fabled alien Blue Beetle Scarab which fuses itself to Reyes' spine. The Scarab forms a suit of armor around Reyes and gives him the powers of super-strength, flight, and energy blasts; the armor itself can generate a variety of different weapons.



J.H. Williams III and W. Haden Blackman (writers) and J.H. Williams III (artist).

Batwoman, vol. 3: World's Finest

DC Comics, 2013. Original character created by Edmond Hamilton and Sheldon Moldoff, 1956. Kate Kane as Batwoman created by Geoff Johns, Grant Morrison, Greg Rucka, Mark Weid, and Keith Giffen, 2006.

The original Batwoman of the 1950s–1970s was Gotham City socialite Kathy Kane, who was inspired by (and romantically infatuated with) Batman. In 2006, as part of a DC Universe-wide reboot, Kate Kane was introduced as the new Batwoman. Rich heiress Kane is a cadet at West Point who, when revealed to be having a lesbian relationship with a fellow cadet, refuses to disavow the allegation. She maintains her honor by leaving school rather than lying about who she is. Back in Gotham City, Kane begins fighting crime using a Batsuit and gadgets modeled on those of her hero. A new television show starring Kane is in production by the CW, making Batwoman the first lesbian superhero to be a leading character in a TV show.



If we can't write diversity into sci-fi, then what's the point? You don't create new worlds to give them all the same limits of the old ones.

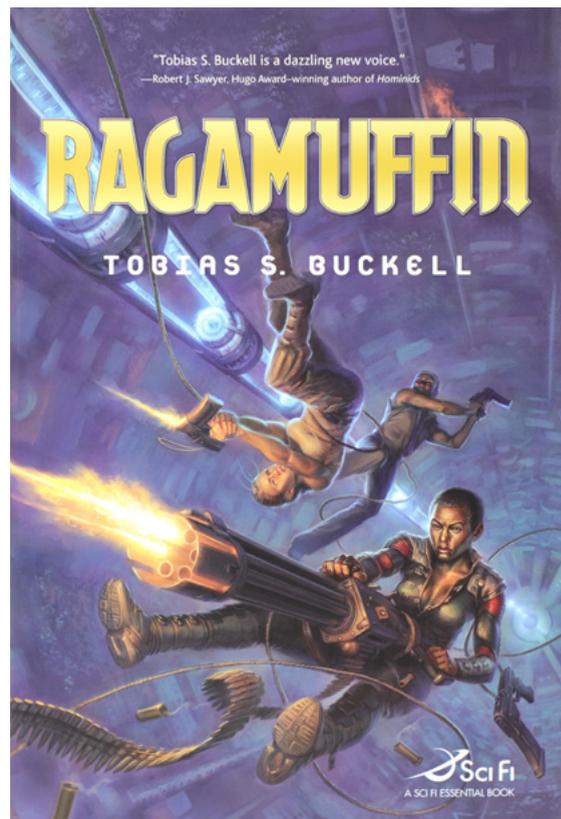
– Jane Espenson, 2011



SPACE OPERA

The term “space opera”, originally perjorative, was coined by SF writer Wilson Tucker in 1941 as a spinoff of “horse opera” (a term for run-of-the-mill Westerns). Tucker was referring to what he saw as hackneyed and clichéd outer space stories. However, the subgenre of space opera is older than Tucker’s definition, having arisen in pulp magazines in the late 1920s particularly through the work of E.E. “Doc” Smith. Smith’s *The Skylark of Space* (1928) is generally considered the first great space opera. Space opera is defined as large-scale space adventure, often but not always driven heavily by action. Action in space opera generally revolves around a central sympathetic character, is often on a galactic scale, and can feature star-spanning empires engaging each other in combat with vast fleets of spacecraft.

The literary reputation of space opera has risen and fallen over successive decades, but the runaway success of the film *Star Wars* (1977) cemented the ongoing popularity of the genre in the public mind.



Tobias S. Buckell.
Ragamuffin
Tor, 2007. First edition.

The sequel to 2006's *Crystal Rain*, which Grenada-born author Buckell (1979–) called his “Caribbean Steampunk novel”, *Ragamuffin* takes place in large part in the first novel’s setting of Nanagada. Nanagada is a colony planet of steampunk tech, shaped by a recent war between the neo-Caribbeans and the neo-Aztecs that share it, and existing on the fringes of a galaxy-spanning alien empire called the Benevolent Satrapy. The novel’s main character is fugitive cyborg Nashara, who finds herself caught between the Satraps and the “Ragamuffins”, the renegade smugglers and pilots that oppose them. The novel, which helps shift the traditional space opera conventions towards a more diverse and racially conscious understanding, was nominated for the 2008 Nebula Award for Best Novel.

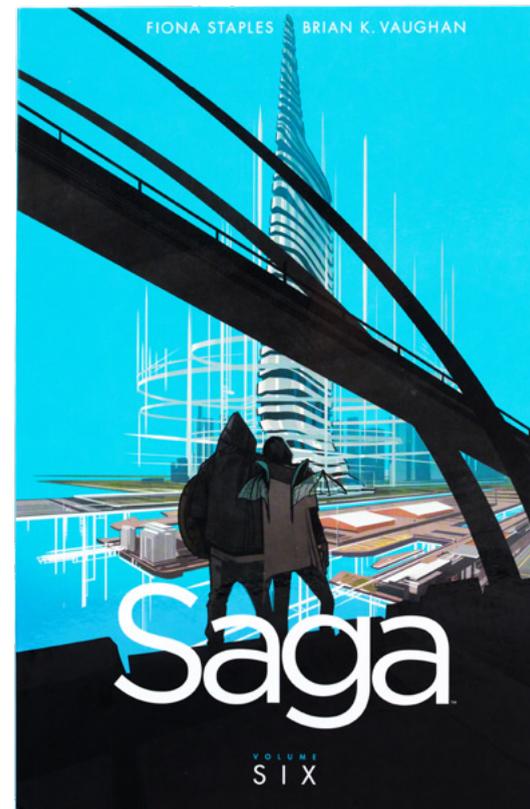


Ann Leckie.
Ancillary Justice

Originally published by Orbit, 2013. This special edition published by Subterranean Press, 2015.
Signed by the author.

The ‘Imperial Radch’ series from Ann Leckie (1966–) concerns the vast galactic empire of the Radchaai, whose expansion and defense are powered by “ancillaries” (brainwiped human soldiers used as avatars under the control of spaceship AIs). The series’ protagonist, Breq, is the last remaining ancillary of the vanished starship *Justice of Toren*; as a fragment of the ship’s vast consciousness, Breq is forced to deal with the psychic disconnect of being a single unit yet still retaining memories of her former state of multiplicity. Leckie’s series is particularly notable for its treatment of gender: the Radch do not recognize gendered language or behavior. Leckie reflects this most notably in her default use of “she” as a pronoun for all Radchaai, which deliberately obscures the genders of her characters. *Ancillary Justice* won the 2013 British Science Fiction Award, the 2014 Nebula Award, and the 2014 Hugo Award for Best Novel.

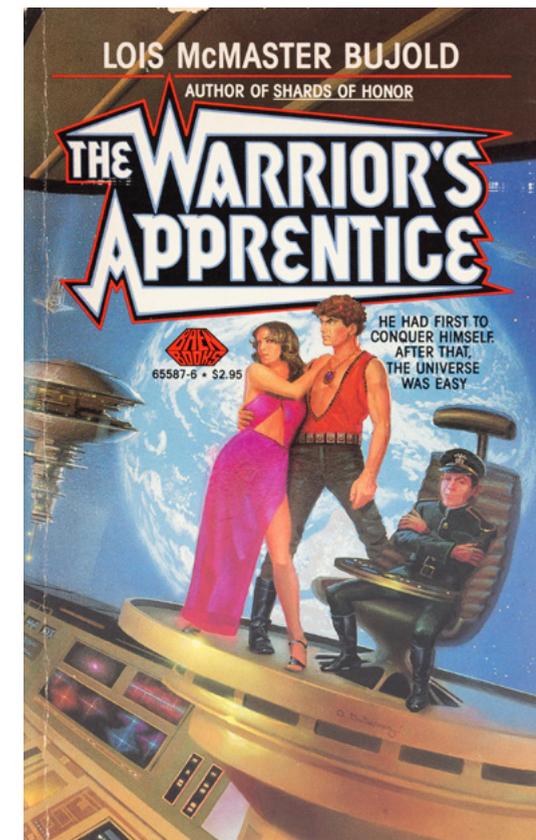
Brian K. Vaughn (writer) and Fiona Staples (artist).
Saga, vol. 6
Image Comics, 2016.



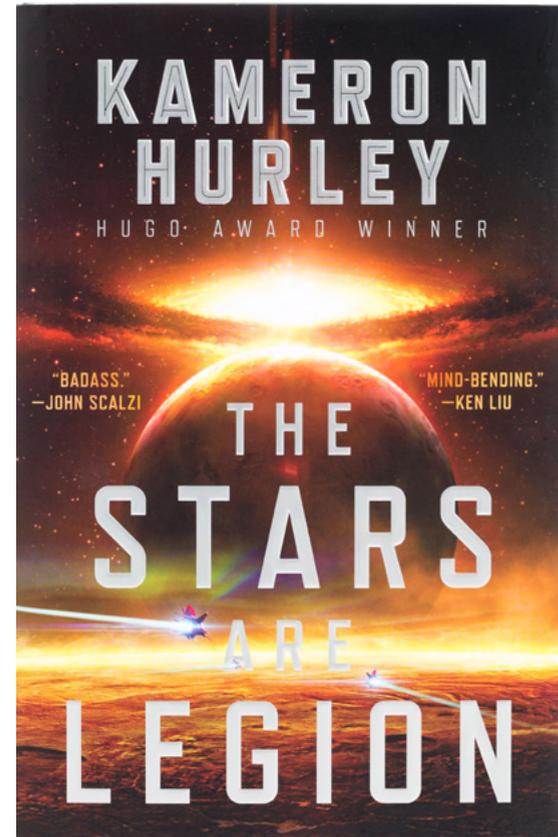
Saga (2012–) is one of the most acclaimed comic book series in recent memory. The sprawling science-fantasy space opera has as its center the romance and marriage between soldiers from two warring species: Alana, a winged humanoid from the planet Landfall, and Marko, a horned magic-user from Landfall’s moon Wreath. The two conceive a child, Hazel, and must flee the murderous war between their homeworlds. It is an epic story, notable for its vast galactic sweep, its dizzying variety of colorful and deeply felt characters, and its concern with people’s desire to be who and what they are. In the *Saga* universe, diversity of form and behavior are accepted as positive virtues and the true enemies of the story are xenophobia and bigotry. The series has won multiple Eisner Awards, Harvey Awards, and a Hugo Award.

Lois McMaster Bujold.
The Warrior’s Apprentice
Baen, 1986. First edition.

The Vorkosigan Saga is one of the most popular SF series in recent memory. Set in a far future populated by warring human colonies that are linked via wormholes, Lois McMaster Bujold (1949–)’s ongoing space opera was the first winner of the Hugo Award for Best Series, in 2017. Most of the series is centered around Miles Vorkosigan, a brilliant, charming soldier and mercenary whose intelligence and tactical genius are often underestimated due to his physical handicaps – an attempt to poison his royal mother while she was pregnant with Miles caused him to be born with skeletal deformities. *The Warrior’s Apprentice* is the second novel in the series (and the first with Miles), and concerns Miles’ early, impulsive career as a mercenary after flunking out of his homeworld’s military academy.



Kameron Hurley.
The Stars Are Legion
Saga, 2017. First edition.



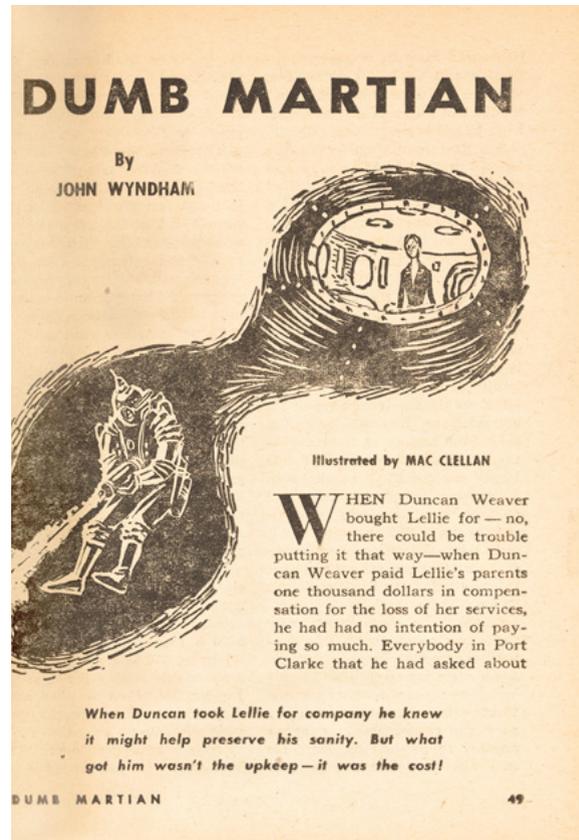
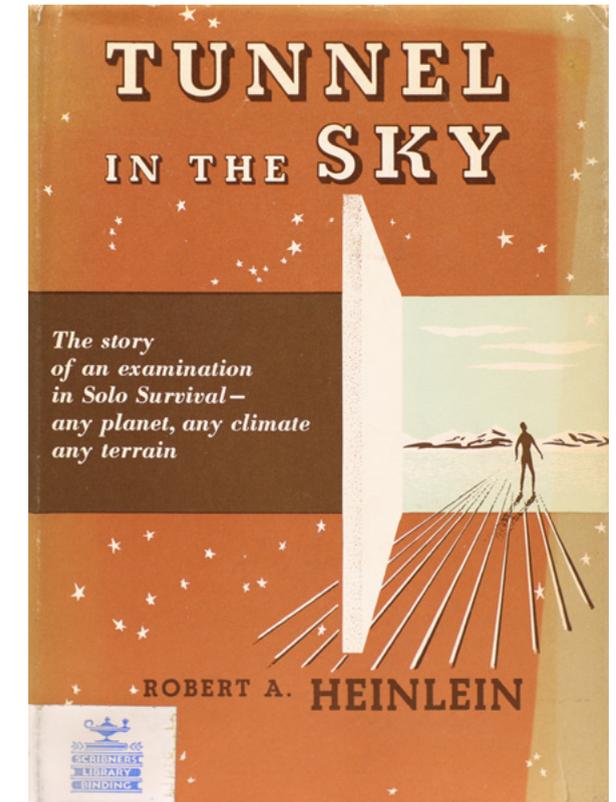
Multiple Hugo Award winner Kameron Hurley (1980–) is distinctive for her intense and visceral prose, her broken characters, the brutality of many of her settings, and unconventional use and shiftings of gender. She is particularly noted for her 'Bel Dame Apocrypha' series, set on an ecologically damaged world, with a world-weary ex-government assassin as the protagonist. Hurley's space opera *The Stars Are Legion* features Zan, who finds herself forced to take part in a struggle at the edge of space over control of the Legion, a decaying fleet of worldships with death and horror at its heart.

Robert A. Heinlein.
Tunnel in the Sky

Charles Scribner's Sons, 1955. First edition.

Robert A. Heinlein (1907–1988) is a legend in the field, and one of the bestselling writers of 20th-century science fiction. He emerged onto the literary scene with his 1939 story "Life-Line", the first of his 'Future History' series of works. He was the first person named a Grand Master by the Science Fiction and Fantasy Writers of America, in 1975.

Tunnel in the Sky is one of Heinlein's "juveniles", that is, books written for and/or featuring young people as protagonists. In this novel, Rod Walker and his fellow students are stranded on an alien planet, with only their own cunning and resources to help them. Rod rejects the idea of teaming up with a girl, considering them unreliable and unfocused. Instead he partners with Jack, the boy that rescues him and keeps him alive, only to learn that "Jack" is, in fact, Jacqueline. In a striking departure from accepted convention of the time, Heinlein also insisted that Rod, (who becomes the leader of the stranded students and the community they establish), was black.



John Wyndham.
"Dumb Martian"

"Galaxy Science Fiction" vol. 4 #4, July 1952.

"Dumb Martian" is a both an ironic story of revenge and a satire on racism and misogyny. The author, John Wyndham (1903–1969, real name John Wyndham Parkes Lucas Beynon Harris), was an Englishman and a prolific genre author, perhaps best known for the 1951 novel *The Day of the Triffids*. In this story, astronaut Duncan Weaver is travelling to a small moon for a five-year work assignment. In order to stave off loneliness, Weaver decides to bring a Martian woman, Lellie, along with him—he looks down on Martians and regards Lellie as simply an object to be used and exploited. His abuse leads to fatal consequences for Weaver as he drastically miscalculates how "dumb" his Martian turns out to be.

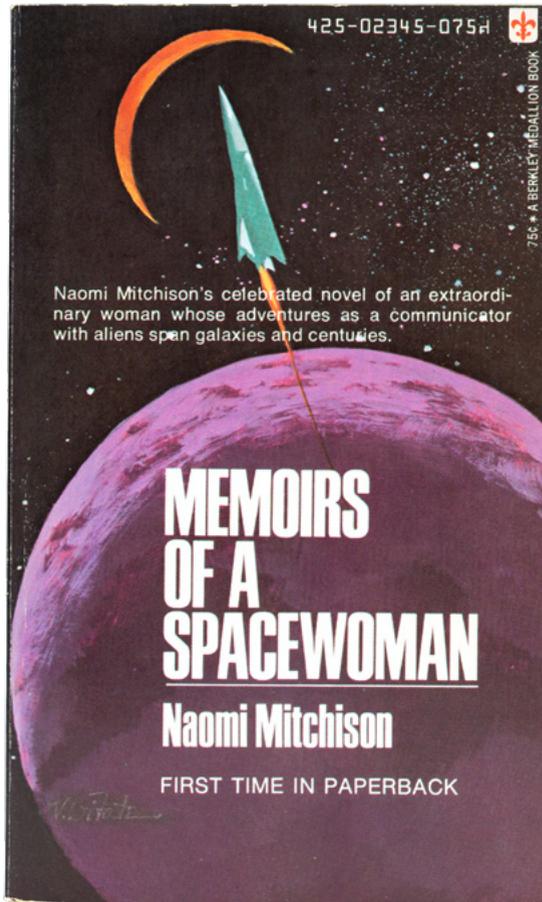
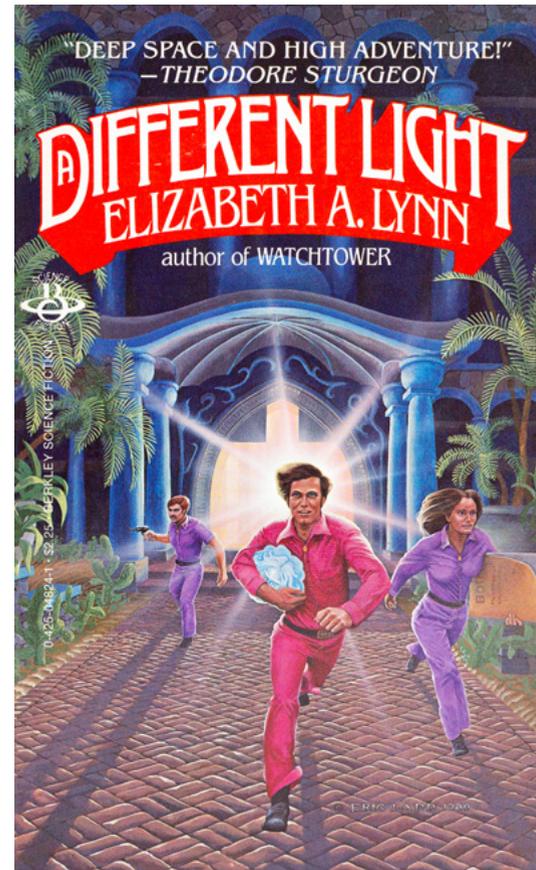
...for, after all, isn't SFF about stretching your imagination and opening your mind, and how will you open your mind if you keep writing and reading about people like yourself?

—Alette De Bodard, 2012

Elizabeth A. Lynn.
A Different Light

Berkley, 1978. 1980 printing.

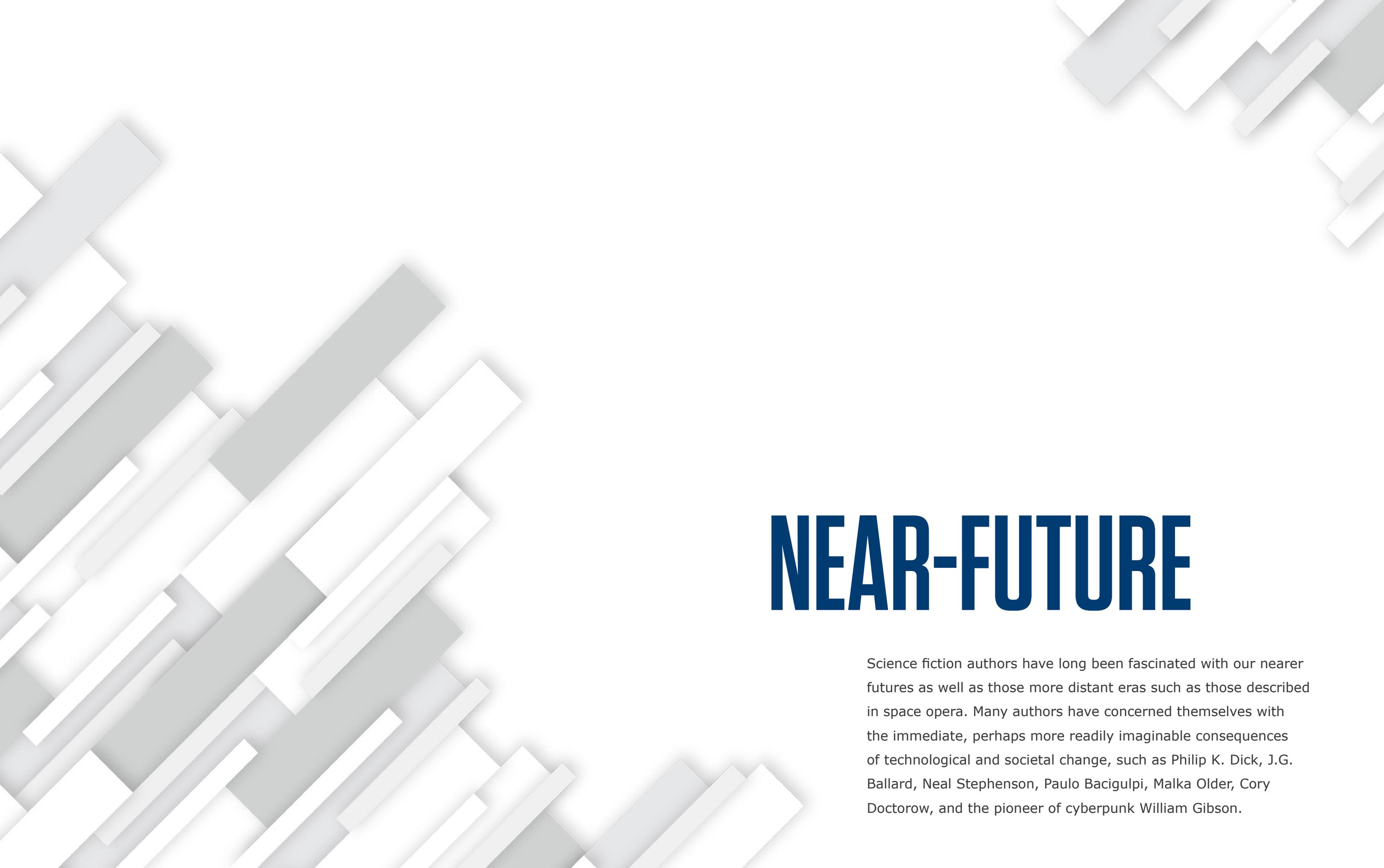
Elizabeth Lynn (1946–) is a pioneer, being one of the first SF&F authors to deal openly with the subject of homosexuality. Of particular note is her fantasy series *The Chronicles of Tornor* (1979–1980), which featured sympathetic gay characters, a departure from genre traditions of the time. Lynn's first novel was *A Different Light*, whose protagonist, artist Jinson Alleca, has cancer but can survive it as long as he does not go off into hyperspace (where it would quickly become uncontrolled). He resolves to risk his life in an exploration of the wider universe. Alleca is bisexual, enjoying loving relationships with men and women alike; the novel is notable in that Alleca's sexual orientation is not treated as unusual or deviating from a default.



Naomi Mitchison.
Memoirs of A Spacewoman

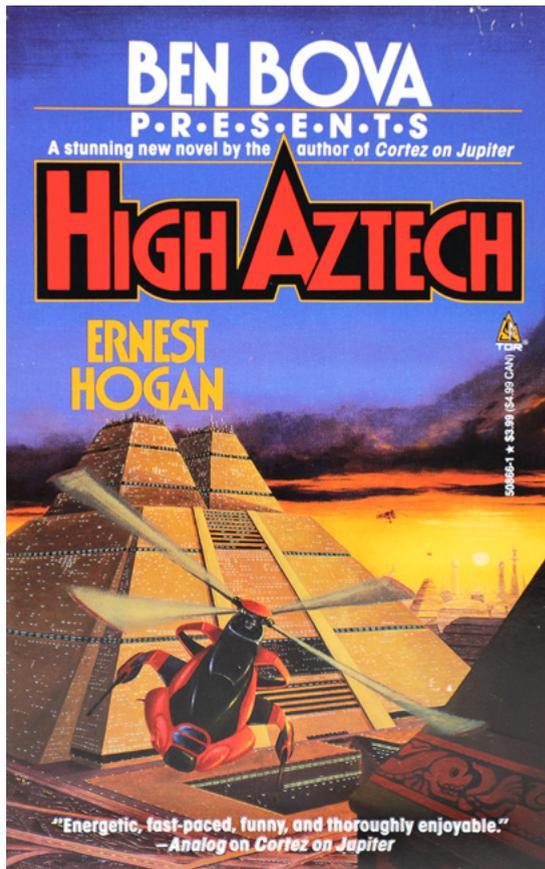
Originally published by Gollancz, 1962. This edition published by Berkley, 1973.

Naomi Mitchison (1897–1999) was many things: novelist, poet, playwright, feminist firebrand, and socialist activist. She wrote over 90 books, many of them fantasy or historical fiction. Her first SF work was the picaresque *Memoirs of a Spacewoman*, told by Mary, an explorer specializing in communicating with aliens. The book chronicles Mary's experiences with many different species, with Le Guin-like anthropological and biological detail drawn from Mitchison's own scientific background. Mitchison, for whom sex education was a concern, stresses as an ongoing theme the fluidity of sexuality among human and alien.



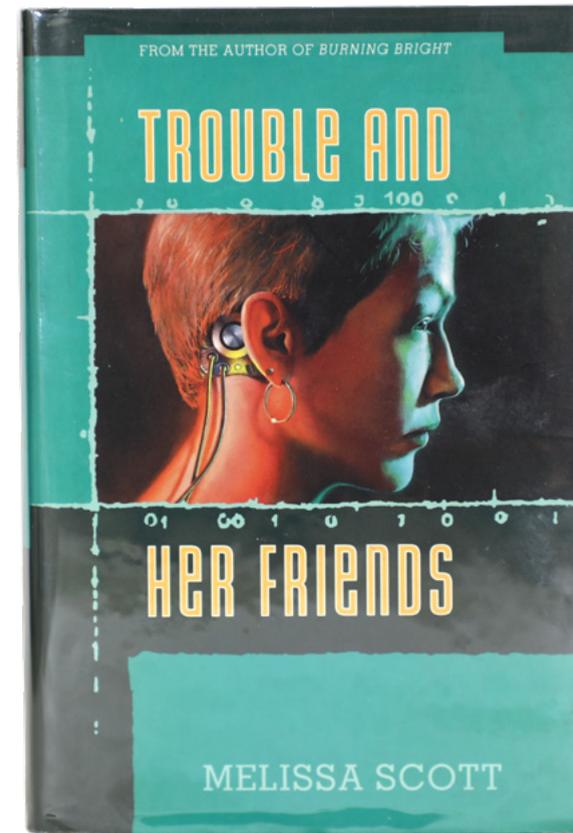
NEAR-FUTURE

Science fiction authors have long been fascinated with our nearer futures as well as those more distant eras such as those described in space opera. Many authors have concerned themselves with the immediate, perhaps more readily imaginable consequences of technological and societal change, such as Philip K. Dick, J.G. Ballard, Neal Stephenson, Paulo Bacigulpi, Malka Older, Cory Doctorow, and the pioneer of cyberpunk William Gibson.



Ernest Hogan.
High Aztech
 Tor, 1992. First edition.

The Mexico City of 2045 has returned to its ancient name of Tenochtitlan, complete with human sacrifice, pyramids (this time stainless steel rather than stone), and urban chaos. Chicano author Ernest Hogan (1955–)'s second novel chronicles the attempts of journalist Xototl Zapata to escape being hunted down by, among others, the Mafia, mysterious cults, and the government, all of whom are determined to harness the power of a secret Zapata carries inside him. *High Aztech* mixes 1990s cyberpunk with the mythology of Pre-Columbian Mexico; Hogan emphasizes the blend of cultures with his particular use of city slang that combines Spanish and Nahuatl.



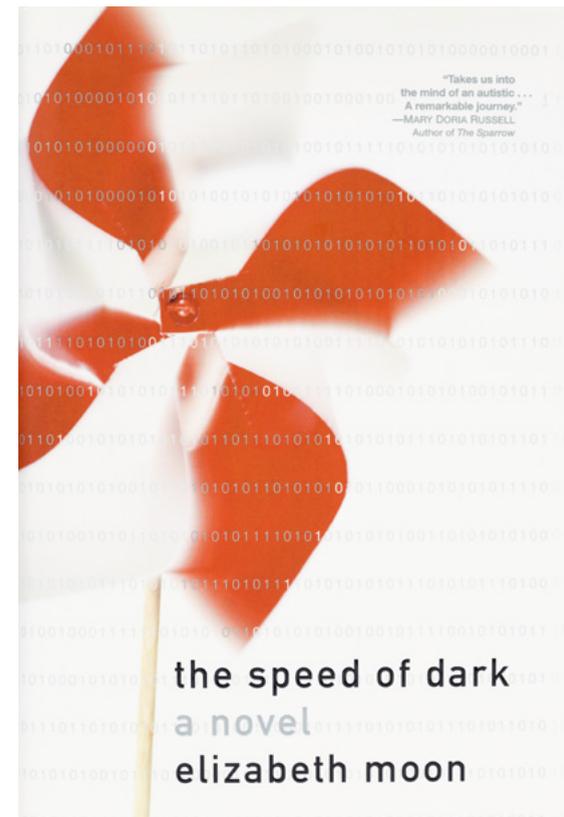
Melissa Scott.
Trouble and Her Friends
 Tor, 1994. First edition.

Cyberpunk arose as an influential SF subgenre in the mid-1980s, defined by near-future settings, by explorations of computer networks, the hackers who live within them, and their societal implications, and by its juxtaposition of high technology with increasing social breakdown and fragmentation. *Trouble and Her Friends*, which won the 1995 Lambda Award for Best LGBT Science Fiction/Fantasy/Horror, is author Melissa Scott (1960–)'s addition to the cyberpunk phenomenon. Ex-hacker India Carless (aka 'Trouble') is engaged in a new and legal life, but she and her former lover Cerise bring together their old gang to stop a new hacker claiming to be Trouble. Scott's book is notable in cyberpunk for featuring a female protagonist with agency, one who must rely on communities and cooperation (as opposed to the traditional cyberpunk 'cowboy' ethos that stressed the power of individuals over monolithic organizations), and one who is not only a lesbian but a member of a mainly LGBT community.

Elizabeth Moon.
The Speed of Dark

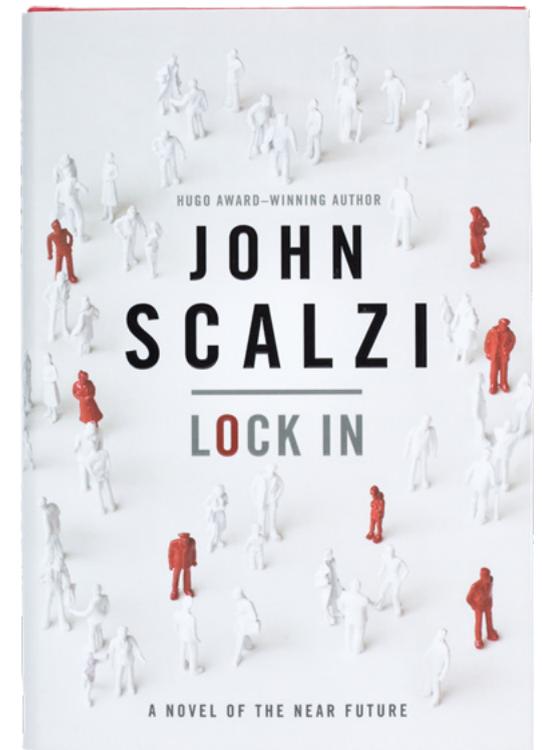
Originally published by Orbit, 2002. This edition published by Ballantine, 2003. First US edition.

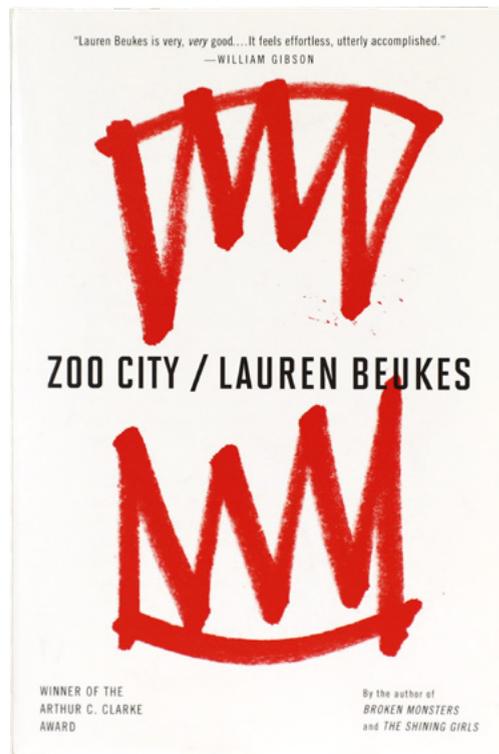
Texas native Elizabeth Moon (1945–, born Susan Elizabeth Norris) is a former United States Marine well known for both her fantasy writing (her Paksenarrion novels) and her military science fiction (the *Vatta's War* and *Familias Regnant* series). One of her notable standalone novels is *The Speed of Dark*, which won the 2004 Nebula Award for Best Novel. The book is unusual in SF&F for featuring a protagonist who is a high-functioning autistic. Lou Arrendale is an analyst for a tech company that employs a number of autistics for the purposes of pattern recognition. However, a new supervisor comes on board with a new and coercive "cure" for his autistic employees, whom he sees as problems to be corrected rather than people. Arrendale is faced with a dilemma: if he is "cured", he will become, essentially a different person, losing his identity and the life he treasures for a life that may or may not be "better".



John Scalzi.
Lock In
 Tor, 2014. First edition.

John Scalzi (1969–) is probably most famous for his military SF *Old Man's War* series and his *Star Trek* satire *Redshirts*. *Lock In* is the first in an ongoing series of police procedurals set in a world where a flu-like virus has afflicted its victims with "Haden's Syndrome", a form of locked-in syndrome. Haden sufferers are alive but unable to move, and most rely for interaction with the outside world by remotely piloting humanoid robots with their brains. The novel is a relatively rare exploration in this genre of treating and caring for the disabled, how disabled people live life in an ableist world, and societal costs to the disabled.





Lauren Beukes.

Zoo City

Originally published by Jacana Media, 2010. This edition published by Mulholland Books/Little, Brown and Company, 2016.

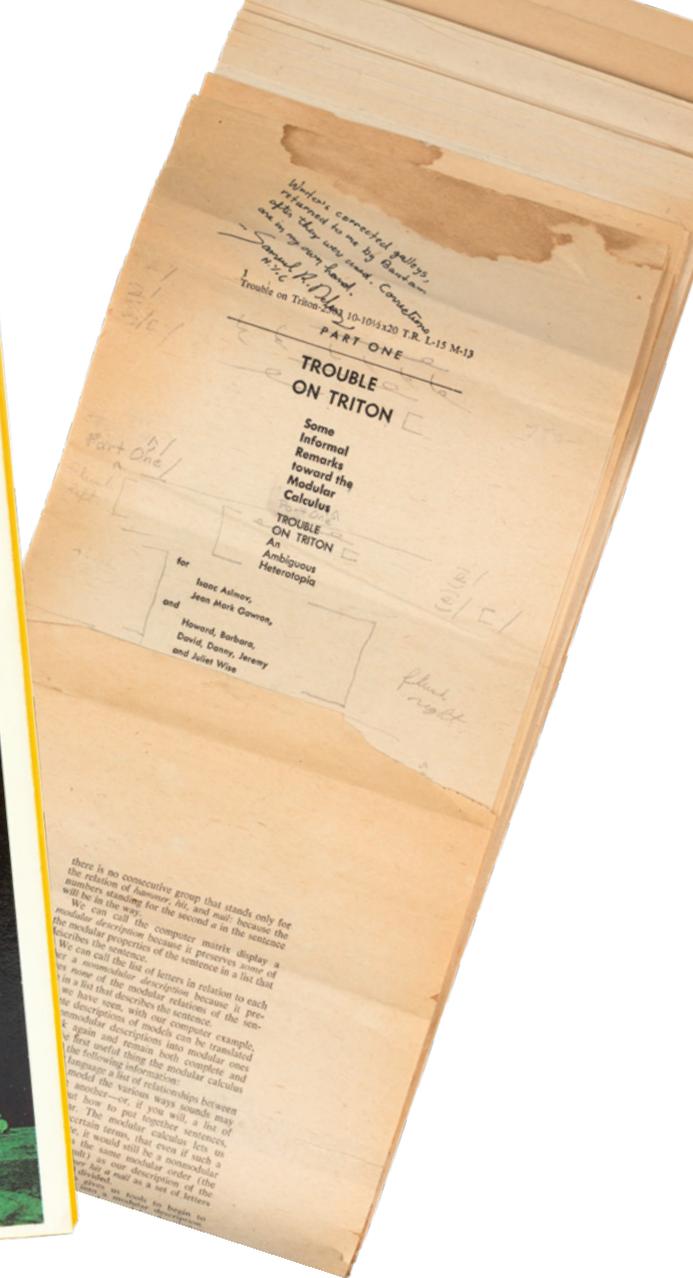
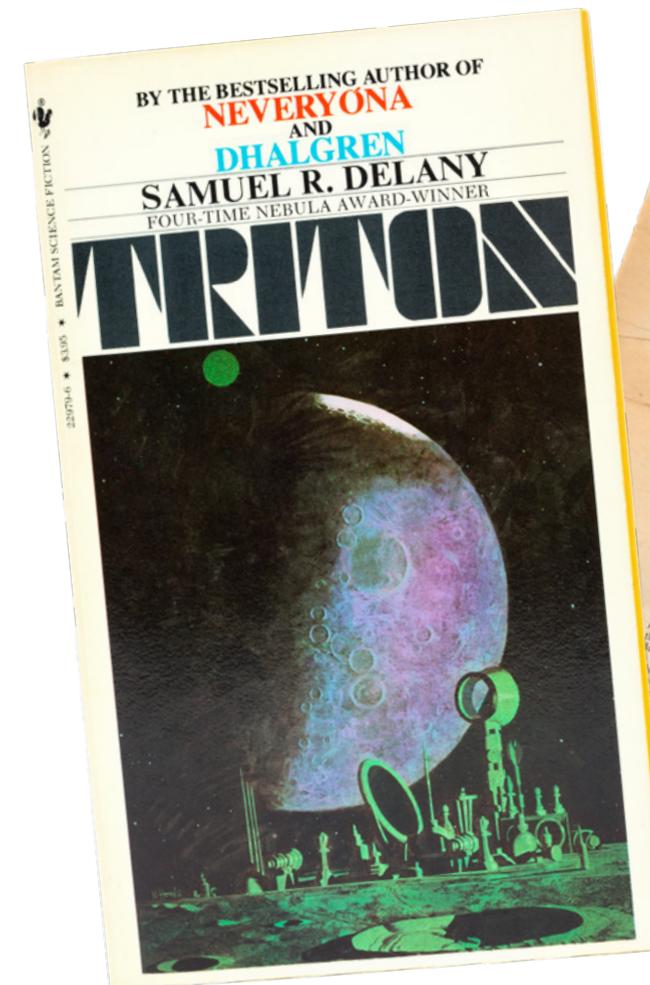
The gritty urban fantasy *Zoo City* is set in an eponymous slum, a crime-ridden sector of an alternate near-future Johannesburg. The area derives its nickname from the practice of magically linking convicted criminals to mystical animal companions: this process not only provides visible evidence of guilt but also implicitly ties the criminal to the concept of being “animal”. South African author Lauren Beukes (1976–)’ heroine is Zinzi December, who bears a Sloth on her back because of her responsibility for the death of her brother. Zinzi, who has a knack for finding lost things, sees her ticket out of Zoo City and her life as a scammer when she is hired to locate a missing pop star.

People get built different. We don't need to figure it out, we just need to respect it.

–Princess Bubblegum, “Bonnie and Neddy”, *Adventure Time*. Written by Tom Herpich and Steve Wolfhard, 2015.

SAMUEL R. DELANY

Bantam Books, 1976. 1983 printing.
Corrected galley proofs, 1976.



Samuel Ray Delany Jr. (1942–), is an American author, professor and literary critic. His work includes fiction, memoir, criticism and essays on sexuality and society. The Delany Collection at Cushing Library includes two manuscripts of Delany's famous novel *Equinox* (1973), and the corrected galley proofs of *Trouble on Triton: An Ambiguous Heterotopia* (originally published as *Triton*, 1976).

Equinox concerns the sexual and violent encounters that occur on a diesel boat with a cast of unsavory characters under the command of an unnamed Black Sea captain. As noted by the author, this early draft was later published as *Tides of Lust* by Lameer Books in 1973. *Trouble on Triton* involves both an apocalyptic society on the verge of collapse and a utopian society at war with Earth. The novel questions gender roles and sexual expectations in ways that are often funny and moving.

ANDRE NORTON

Andre Norton (1912–2005, born Alice Mary Norton) is one of the most well-known and prolific female writers of 20th-century science fiction and fantasy. By the time of her death, she had written over 130 novels and nearly 100 short stories. She worked as a librarian for the Cleveland Public Library system for almost two decades, during which time she embarked on her long writing career. Her early works were historical fiction, but she began writing genre work in the 1940s; in the process she legally changed her name to “Andre Norton” believing that readers of science fiction and fantasy would accept that name better than “Alice Mary Norton.”

Her first science fiction novel was *Star Man’s Son*, 2250 A.D., released in 1952. This inaugurated a fertile and prolific creative period in her life. Norton’s most famous creation

is probably her *Witch World* science fantasy novel and story cycle. The first of the series, *Witch World*, was released by Ace Books in 1963, and tells the story of Simon Tregarth, a resident from our Earth who, fleeing a group of assassins, is transported to a parallel world where magic rules. Magic in the *Witch World* is the exclusive province of women, a situation that governs much of the events that play out in the series. The book sparked a long-running series on which Norton increasingly cooperated with other authors starting in the 1980s. *Witch World*, then, is an early example of what later became known as a “shared universe”.

Andre Norton’s abilities were recognized during her lifetime by her peers and her many fans, as evidenced by her many awards and nominations. Norton was the first woman to be made a Grand Master by the Science Fiction and Fantasy Writers of America (in 1984), and in 1998 she was the fifth woman to be awarded the World Fantasy Award for Life Achievement.

**1998 World
Fantasy Award for
Life Achievement.**



**1984 Grand
Master Award,
Presented by
the Science
Fiction and
Fantasy Writers
of America.**

MARGARET BRUNDAGE



American science fiction and fantasy—as well as other genres such as mystery and romance—were driven in large part by the pulp magazines of the 1920s–1960s. It was in this cheap, disposable medium that many well-known SF&F authors and artists got their start. SF pulps were distinctive for their dramatic, often striking, sometimes-provocative covers, and their imagery had a long-lasting influence on the public perception of SF&F.

One of the most famous pulp illustrators, and one of the first (if not THE first) female artists in SF&F, was Margaret Brundage (1900–1976). Brundage, working mainly in pastels, was an illustrator for the seminal pulp *Weird Tales* from 1933–1945. Known as the “Queen of the Pulps”, Brundage was famous (or infamous) for covers featuring voluptuous and

nude or near-nude women in provocative poses. The lurid covers attracted many readers, and WT writers such as Seabury Quinn sometimes tailored their stories to increase their chances of gaining a Brundage cover. On the other hand, according to horror historian Les Daniels, Brundage’s covers apparently embarrassed H.P. Lovecraft so much that he would remove the covers from his own copies of WT and throw them away.

She signed her work as “M. Brundage”; few people were aware of Brundage’s gender until WT editor Farnsworth Wright revealed the truth in 1934. Wright was attempting to mollify puritanical complaints about the sensual nature of Brundage’s art, but the revelation that the artist was a woman, in fact, caused complaints to actually increase.

Devra Michele Langsam, ed.
Spockanalia #1

Poison Pen Press, originally published September 1967.
This reprint published August 1975.



FANZINES

Fans have always been driving forces in the science fiction and fantasy genres. Fan enthusiasm or lack thereof can make or break an author's career, a genre's publishing success, or the life of a television show or movie series. Many SF&F professional creators started their lives as amateur fans, writing content for fan-produced publications (i.e. "fanzines").

Fanzines arose out of letter columns in the pulp magazines of the 1920s, where fans would exchange opinions about the stories featured therein. Eventually fans with access to presses or mimeographs started to cut out the middleman and instead publish their own magazines, establishing networks of fellow fans across the United States and the world.

The television debut of *Star Trek* in 1966 inspired the development of fervent fandoms connected to particular SF&F media productions. Media fandom is signified by the creation of specific media conventions, heavy merchandising, and the creation of *fanfiction*, that is, fiction written by fans for fans and using as its basis the settings, characters, or actors from an existing work. Fanfiction has been a constant in literature since Greek playwrights began spinning off the stories of Homer into their own works.

Media fanfiction is the work in large part of female fans, who have seen it as a platform for inserting women's agency into narratives that have been

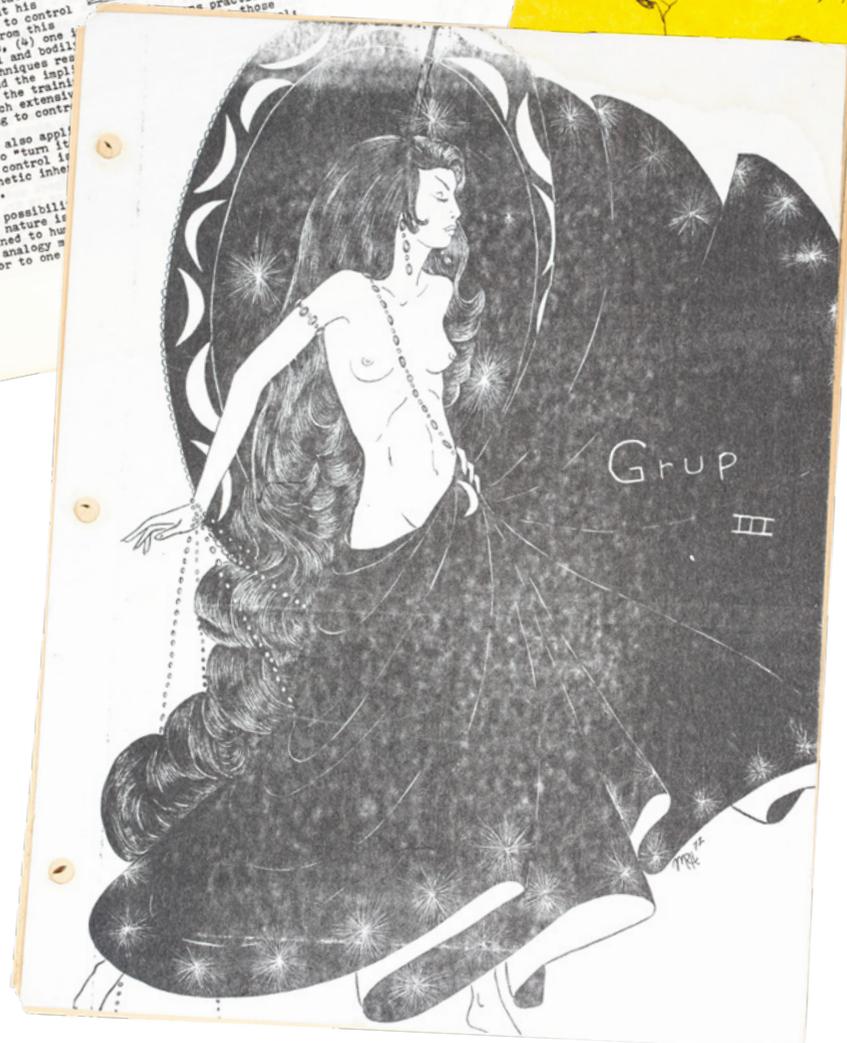
traditionally male dominated. Fanfiction is also a creative way for groups generally underrepresented in genre media (particularly LGBTs) to have their own voices heard in the universes they love.

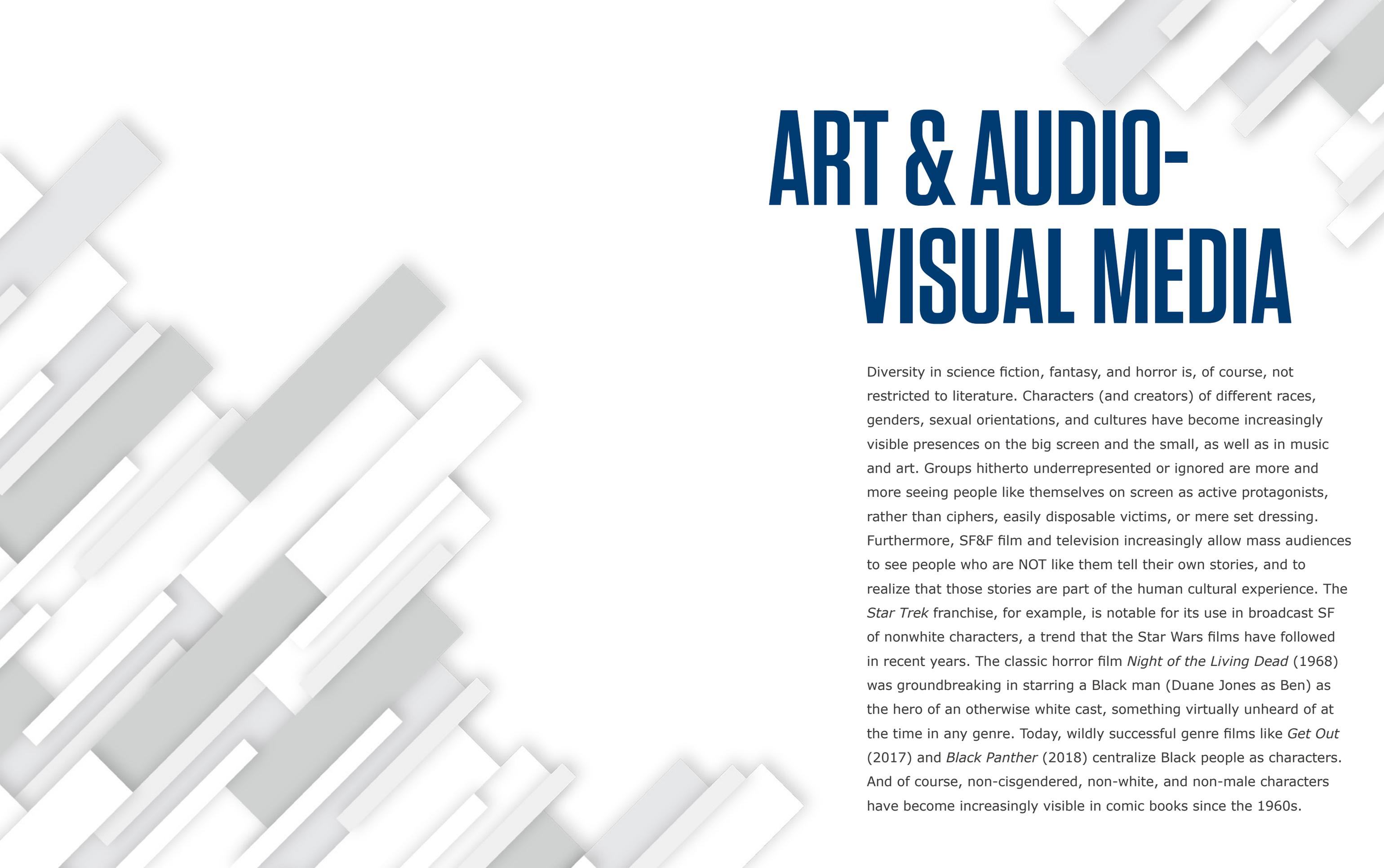
The *Star Trek* media universe has been a major driver for fanfic, starting with the very first *Trek* zine, *Spockanalia* (1967–1970). *Spockanalia* began publication while the original *Star Trek* was still on the air. It was notable for the attention paid to it by *Trek* creator Gene Roddenberry, who had his writers read the fanzine to get a sense of what fans were thinking. *Star Trek's* fervent fannish community produced countless fanzines from that day to this; *Menagerie* is an early and influential example of *Trek* fandom. The zine's second issue featured the brief story "A Trekkie's Tale" by Paula Smith, the tale that introduced (through parody) the famous fannish concept of the 'Mary Sue' character.

The fanzine *Grup* was the first *Trek* fanzine specifically for adults. Issue #3 is significant in the history of fanfic for its story "A Fragment Out of Time", by Diane Marchant. "Fragment" is considered the first published *slash* story in *Star Trek*. "Slash" fiction is fiction based around sexual or romantic relationships between two or more characters of the same gender. Usually *Trek* slash involves a relationship between Captain James T. Kirk and Mr. Spock. Slash is an incredibly widespread and popular fanfiction subgenre.

Sharon R. Ferraro and
Paula T. Smith, ed.
Menagerie #2
boojums Press,
December 1973.

C. Brennan, ed.
Grup #3
DOB Press,
September 1974.





ART & AUDIO- VISUAL MEDIA

Diversity in science fiction, fantasy, and horror is, of course, not restricted to literature. Characters (and creators) of different races, genders, sexual orientations, and cultures have become increasingly visible presences on the big screen and the small, as well as in music and art. Groups hitherto underrepresented or ignored are more and more seeing people like themselves on screen as active protagonists, rather than ciphers, easily disposable victims, or mere set dressing. Furthermore, SF&F film and television increasingly allow mass audiences to see people who are NOT like them tell their own stories, and to realize that those stories are part of the human cultural experience. The *Star Trek* franchise, for example, is notable for its use in broadcast SF of nonwhite characters, a trend that the Star Wars films have followed in recent years. The classic horror film *Night of the Living Dead* (1968) was groundbreaking in starring a Black man (Duane Jones as Ben) as the hero of an otherwise white cast, something virtually unheard of at the time in any genre. Today, wildly successful genre films like *Get Out* (2017) and *Black Panther* (2018) centralize Black people as characters. And of course, non-cisgendered, non-white, and non-male characters have become increasingly visible in comic books since the 1960s.



Rey, 2015.
Star Wars, Episode VII: The Force Awakens, Walt Disney Studios, dir. J.J. Abrams, 2015.
Character created by Lawrence Kasdan, J.J. Abrams, and Michael Arndt, 2015. Portrayed by Daisy Ridley.

Posters redacted due to copyright restrictions.



Finn, 2015.
Star Wars, Episode VII: The Force Awakens, Walt Disney Studios, dir. J.J. Abrams, 2015.
Character created by Lawrence Kasdan, J.J. Abrams, and Michael Arndt, 2015.
Portrayed by John Boyega.



Rose Tico, 2017.
Star Wars, Episode VIII: The Last Jedi, Walt Disney Studios, dir. Rian Johnson, 2017.
Character created by Rian Johnson, 2017.
Portrayed by Kelly Marie Tran.

Poster redacted due to copyright restrictions.

The *Star Wars* sequel trilogy (2015–2019) seeks not only to explore the later lives and fates of the beloved characters from the Original Trilogy, but also to broaden the series' diversity by introducing new and important characters to the *Star Wars* universe. Rey debuts in *The Force Awakens* as a scavenging orphan on the desert planet Jakku, who eventually joins the Resistance against the evil First Order and is a powerful user of the Force. Finn is a renegade Stormtrooper who flees the First Order, sickened by its cruelty; he likewise joins the Resistance and becomes a close friend of Rey. Resistance member Rose

Tico is a maintenance worker who grows close to Finn and is nearly killed saving him during the climactic battle at the conclusion of *The Last Jedi*.

Though the characters have proven generally popular, a tiny cadre of racist fans on the Internet were angered by the choice of Boyega, a Black man, to play a Stormtrooper and, later, by the casting of Tran as Rose. An Internet campaign of harassment against Tran in 2018 caused the actress to abandon social media, but was met with vast outpourings of support for her by her costars and fans.

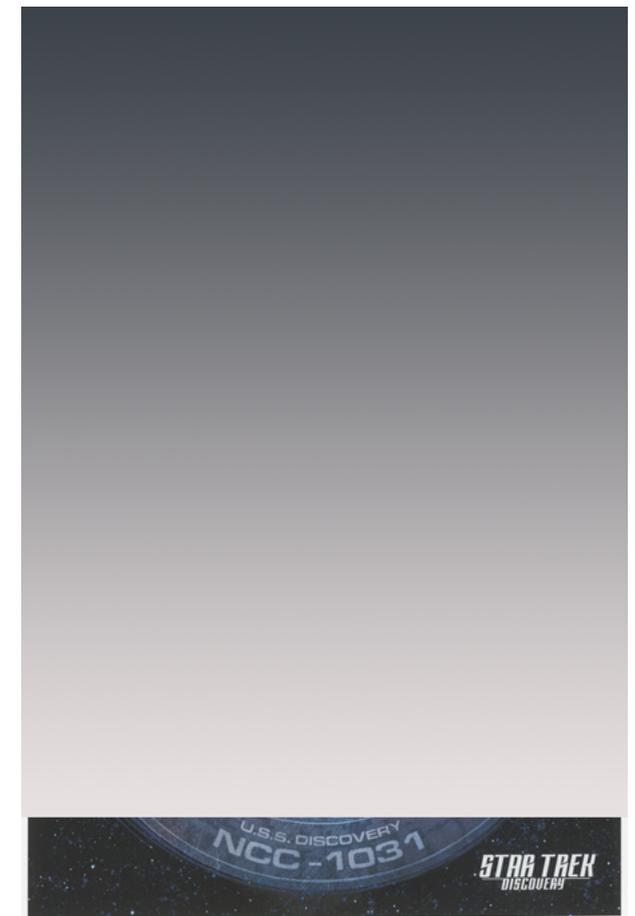
Star Trek: The Original Series 50th Anniversary, 2016.

Desilu Productions/Paramount, 1966–1969.

Star Trek was a groundbreaking television series when it debuted on NBC in September 1966. The show, created by Gene Roddenberry, chronicled the voyages of the United Federation of Planets starship *U.S.S. Enterprise*, commanded by Captain James T. Kirk (William Shatner) and his first officer, the Vulcan Mr. Spock (Leonard Nimoy). The ship's mission was, as the show's famous introduction put it, "to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no man has gone before." Over the three years of its life (1966–1969), *Star Trek* explored such subjects as racism, war, and the human capacities for both destruction and cooperation. The show always bore a particular American optimism about the future, and spawned a powerful cult following that resulted in seven individual TV series, thirteen films, and numerous books, publications, fanfiction, and other products.

Star Trek is notable for its diverse (especially for the 1960s) cast, which included a Black communications officer (Lt. Uhura, played by Nichelle Nichols), a Japanese American helmsman (Lt. Sulu, played by George Takei), and a Russian navigator (Lt. Chekhov, played by Walter Koenig, an especially bold character choice during the height of the Cold War).

**Posters redacted due to
copyright restrictions.**



Star Trek: Discovery CBS, 2017– .

Star Trek: Discovery is the seventh and latest installment in the *Star Trek* television franchise, and is a prequel set approximately a decade before the original series. The series mainly takes place aboard the Federation starship *U.S.S. Discovery*, commanded in season 1 by Captain Gabriel Lorca. *Discovery* continues the *Star Trek* tradition of a racially and culturally diverse cast, with African-American actress Sonequa Martin-Green starring as science officer Michael Burnham. Martin-Green is the first Black female lead in a *Trek* series and the first lead character not to be a commanding officer. The show is also the first in the franchise to feature an open same-sex relationship, between Chief Engineer Paul Stamets and Medical Officer Hugh Culber.

STAR TREK
To boldly go where no man has gone before.



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Poster redacted due to copyright restrictions.

Wonder Woman, 2017.

Warner Bros. Pictures, dir. Patty Jenkins, 2017.

Character created by William Moulton Marston, 1941. Portrayed by Gal Godot.

The 2017 smash hit *Wonder Woman* introduced a new generation to the classic superhero Wonder Woman, aka Princess Diana of Themyscira. She is notable for her colorful costume, her bulletproof bracelets, and her magic lasso that compels those caught by it to tell the truth. Diana was created for DC Comics by psychologist William Moulton Marston, and has been a major force in the DC Universe ever since. Although Diana's origins have changed slightly over the years, she is always portrayed as the daughter of the Amazon Queen Hippolyta, ruler of the all-woman

island of Themyscira. Diana leaves the island to explore the outside world and to defend it from those who would bring harm to it.

Moulston specifically created Diana to be a woman of great power, independence, and ethical purpose, who exercises compassion and prefers love and peace over hatred, war, and violence. She has retained these characteristics since her creation, and remains today a prominent and public symbol of female empowerment and strength.

Lieutenant Nyota Uhura, 2000.

Star Trek: The Original Series, 1966–1969.

Character created by Gene Roddenberry, 1966. Portrayed by Nichelle Nichols.

Nyota Uhura (whose name loosely translates to "star of freedom" in Swahili) is the Communications Officer aboard the *U.S.S. Enterprise* during its five-year mission in *Star Trek: The Original Series*. She serves as a member of the Enterprise crew throughout their adventures until the conclusion of *Star Trek VI: The Undiscovered Country* (1991). Uhura was portrayed by actress Nichelle Nichols (although Zoe Saldana plays an alternate timeline version of the character in the recent J.J. Abrams-directed *Trek* films).

Uhura, a highly competent and capable *Enterprise* officer, was an important character upon her debut,

being one of the very first non-menial roles for a Black actor on an American television show. (She also took part in 1968 in the first scripted black-white interracial kiss on US television, between Nichols' Uhura and William Shatner's Captain Kirk). When Nichols considered leaving the show after the first season, she was dissuaded by Dr. Martin Luther King, Jr. As Nichols recalled it later, King said that thanks to her portrayal, "for the first time on television, we will be seen as we should be seen every day, as intelligent, quality, beautiful people." Nichols stayed.

Poster redacted due to copyright restrictions.



Luke Cage, 2016.

Netflix, 2016–2018.

Character created by Archie Goodwin, George Tuska, Roy Thomas, and John Romita, Sr., 1972. Portrayed by Mike Colter.

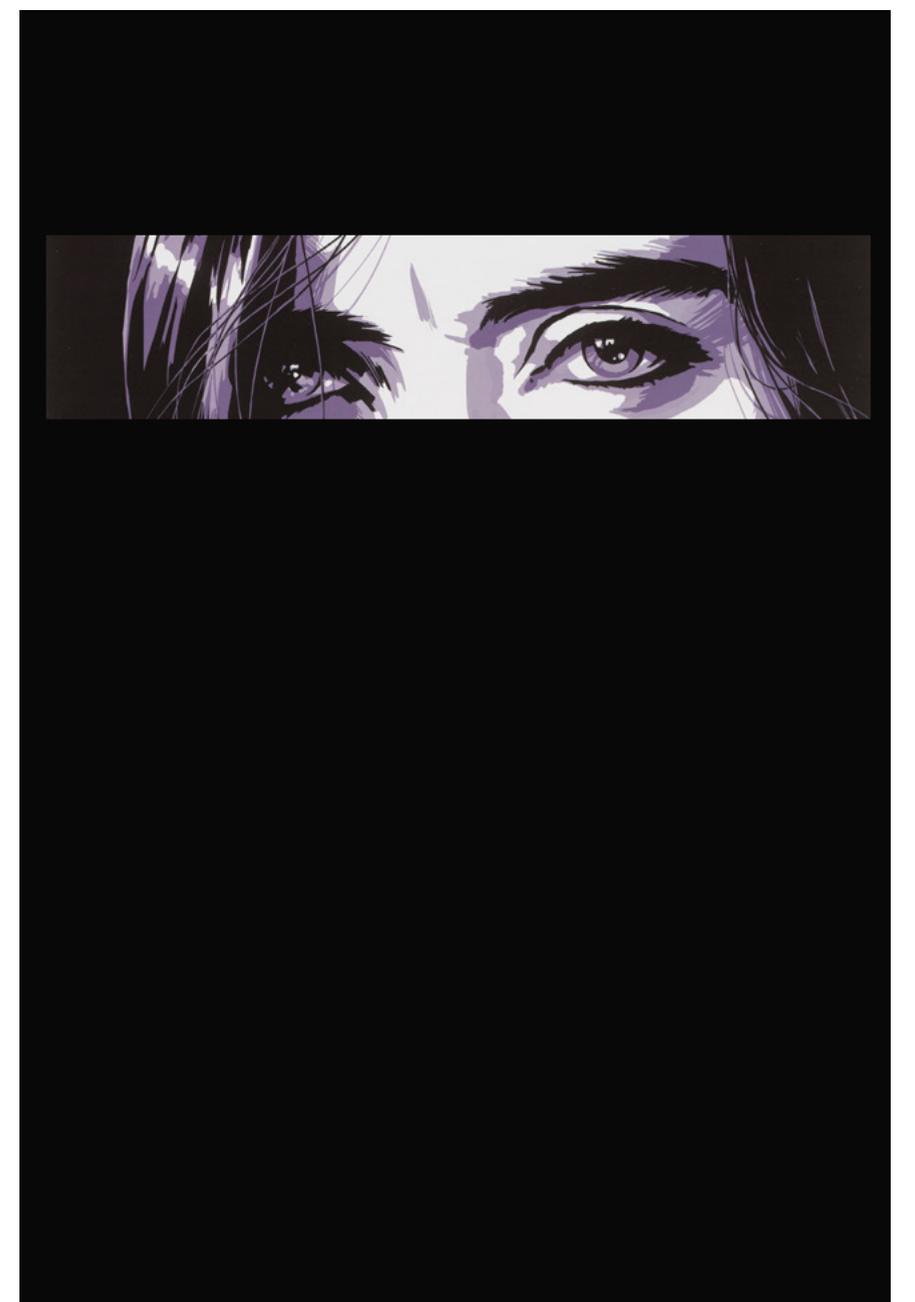
Luke Cage made his comic book debut in Marvel's *Luke Cage, Hero For Hire* in June 1972. Cage, created as a response to the then-popular Blaxploitation genre of films, was the first Black superhero to star in his own comic book title. Luke is a resident of Harlem, who, while in prison is recruited for an experimental program to create a super soldier. Cage emerges from the sabotaged experiment with increased strength and unbreakable skin. In Harlem, he serves his neighborhood,

and New York City, as a hero (sometimes working under the nickname 'Power Man').

Netflix released a series, *Luke Cage* in 2016, which brought Luke into the Marvel Cinematic Universe. The subtext of a show about a bulletproof Black man in an America stricken by police brutality against African Americans was not lost on the show's creators, writers, or audience.



Poster redacted due to copyright restrictions.



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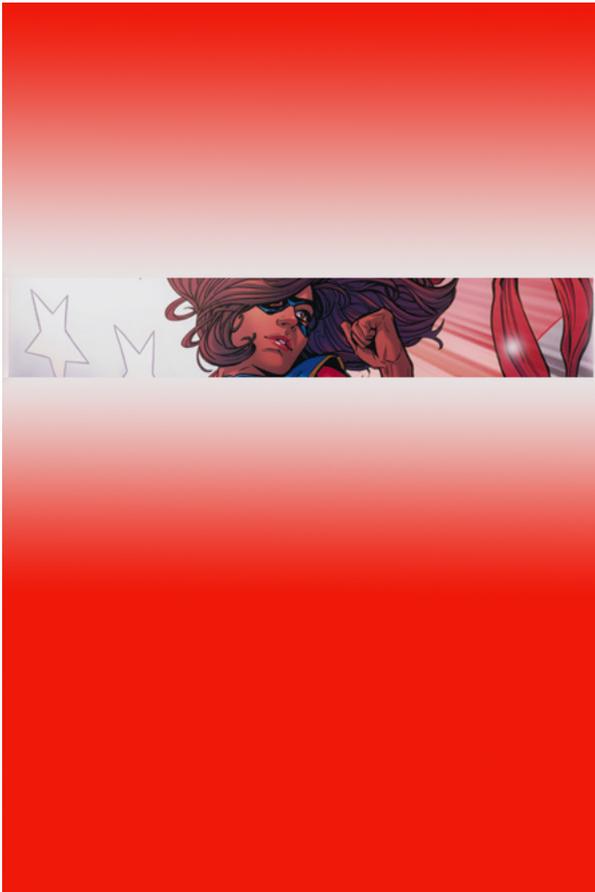
Jessica Jones, 2018.

Netflix, 2015–2019.

Character created by Brian Michael Bendis and Michael Gaydos, 2001. Portrayed by Krysten Ritter.

Ritter memorably plays the detective/reluctant superhero Jessica Jones in the eponymous Netflix series; the series carries on the dark tones of the comic book series from which Jones originally sprang in 2001. In the television show, Jones, who possesses superhuman strength, runs a detective agency but suffers from post-traumatic

stress disorder due to her former mental enslavement by the mind-controlling sociopath Killgrave (David Tennant). Jones is a noirish heroine — flawed, frequently drunk, sarcastic, hostile to affection and love from others, and world-weary — with a deep core of strength and the ultimate desire to see the right prevail.



Ms. Marvel, 2016.

Marvel Comics.

Character created by Sana Amanat, Stephen Wacker, G. Willow Wilson, and Adrian Alphona, 2013.

Ms. Marvel has been an alias used by several different Marvel Comics superheroes over the years. The fourth and most recent bearer of the name is high schooler Kamala Khan, a Pakistani-American from Jersey City, New Jersey. Kamala, a fervent superhero fangirl, is a human whose Inhuman genes are activated by the Terrigen Mist, granting her the power to shapeshift. In the tradition of many a superhero, she tries to maintain a normal teenage life (in her case, a life with her immigrant conservative Muslim family) while still battling evil in her home city; she chooses her name out of admiration for Carol Danvers, the original Ms. Marvel (now Captain Marvel). Kamala is notable as being Marvel Comics' first Muslim superhero to have her own comic book.

Posters redacted due to copyright restrictions.

Captain Marvel, 2018.

Walt Disney Studios, 2019, dir. Anna Boden and Ryan Fleck.

Character created by Roy Thomas and Gene Colan, 1968 (as Ms. Marvel, 1977; as Captain Marvel, 2012).

Portrayed by Brie Larson.

2019 brought us the first film in the Marvel Cinematic Universe to be led by a female character, Captain Marvel. The film introduces the MCU to one of Marvel Comics' most powerful superheroes.

As originally written, Carol Danvers was a U.S. Air Force officer transformed by exposure to alien technology that rewrote her genetic code to make her a human-Kree hybrid, during which time she became an ally of the Kree warrior Mar-Vell (the original Captain Marvel). As a result, Danvers has incredibly high levels of strength and speed as well as the powers of massive energy projection and absorption. Most important to Danvers, personally,

though, is the ex-pilot's ability to fly. Danvers' story has taken many twists and turns (with a number of different code names) since her 1968 debut, but she was revitalized by comics writer Kelly Sue DeConnick in 2012. DeConnick gave Danvers her current name of Captain Marvel, and, as one writer put it, "Captain Marvel has achieved her full potential as a character. She doesn't feel like a second-stringer. She doesn't feel like a legacy character. She isn't defined by her body, or unfairly diminished or marginalized because of her gender. She's become a quintessential superhero."



Poster redacted due to copyright restrictions.

Tank Girl, 2018.

United Artists, 1995, dir. Laura Talalay.

Character created by Alan Martin and Jamie Hewlett, 1988. Portrayed by Lori Petty.

Tank Girl (real name Rebecca Buck) is self-named for her choice of vehicle, a tank which she pilots (and lives in) across an absurdist near-future Australia as an ill-defined government agent/bounty hunter/eventual outlaw. She is accompanied in these adventures by Booga, a mutated kangaroo who is also Tank Girl's boyfriend. First appearing in a series of comic strips in the British comic magazine *Deadline*, *Tank Girl* was a freewheeling, anarchic comic with a punk attitude and little structure, consistent plot, or organization.

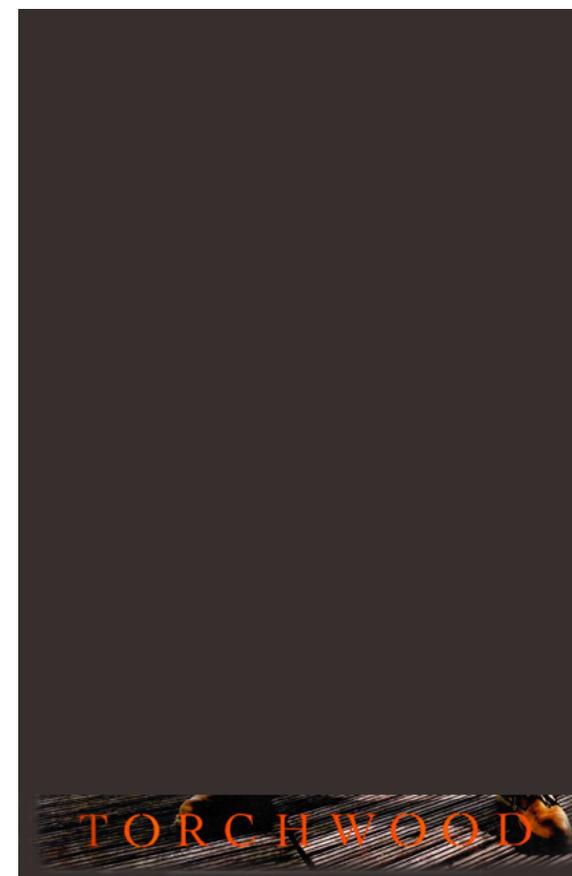
The character became a visible and frequent symbol of British countercultural rebellion and captured much of the 1990s riot grrrl spirit.

Tank Girl gained her own film version in 1995, played by Lori Petty. Although its sheer weirdness caused it to ultimately fail at the box office, it has achieved something of a cult following and has the status of being one of the first comic book films with a female character at the center.

Attack The Block, 2011.
StudioCanal, 2011, dir. Joe Cornish.

The SF/comedy *Attack The Block* stars future *Star Wars* actor John Boyega and future Thirteenth Doctor Jodie Whitaker. Boyega portrays Moses, the teenage leader of a London street gang (assisted by Whitaker, who plays their latest mugging victim) that must fight to defend their poor neighborhood from an alien invasion.

Posters redacted due to copyright restrictions.



Torchwood, 2009.
BBC, 2006–2011.

Torchwood was a spinoff of the legendary BBC science fiction series *Doctor Who*; the show was based around a secret agency called Torchwood charged with investigating and stopping alien activity on Earth. *Torchwood* was designed as more adult-oriented than its parent series, featuring numerous instances of sex and profanity.

The leader of Torchwood, and the show's central character, was the time-travelling immortal Captain Jack Harkness (John Barrowman). Charming, flirtatious, and willing to kill when necessary, Harkness is notable for being an openly and active bisexual character in a medium (televised science fiction) that all too often ignores alternative sexualities for continuing characters. Harkness' shifting orientation and openness about it have made him a popular figure with LGBT audiences. The show itself has also proved groundbreaking in having a number of its characters engage in genderfluid relationships with little or no comment.

Miles Morales, 2014?

Marvel Comics.

Character created by Brian Michael Bendis and Sara Pichelli, 2011.

Peter Parker is not the only Amazing Spider-Man in the Marvel Universe. In the so-called Ultimate Universe (Earth-1610), that title belongs to biracial teenager and Brooklyn native Miles Morales. Morales, like Parker, received his powers from the bite of a genetically engineered spider; those powers include superhuman strength and agility, a “Spider-Sense” for sensing danger, and the ability to stick to surfaces. Morales was originally envisioned as a chance to reexamine one of Marvel’s iconic heroes in light of the then-possible and groundbreaking election of Barack Obama as the first African-American President of the United States. Morales proved to be popular enough that when Marvel destroyed (supposedly) Earth-1610 and the rest of the Multiverse in the “Secret Wars” storyline in 2012, he was rescued from the end of his own universe and brought over to the new, reconstructed Marvel Universe.



Posters redacted due to copyright restrictions.

Princess Leia Organa: Galactic Senator, Rebel Leader, General of the Resistance, 2017?

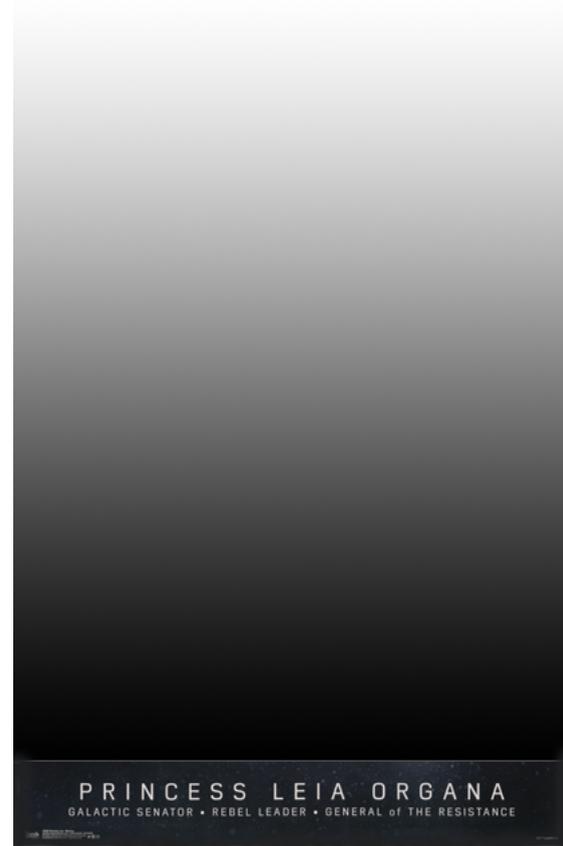
Star Wars Original Trilogy, 1977–1983, Sequel Trilogy, 2015–2019.

Character created by George Lucas.

Portrayed by Carrie Fisher.

Leia Organa is one of the most visible and influential female figures in science fiction, a major change from the traditional cinematic portrayal of women in SF.

Brave, proactive, outspoken and a rock of strength for her family, friends, and fellow soldiers, Leia has been since her 1977 film debut a recognizable symbol of women’s power. Over the course of the *Star Wars* film series, Leia is first a Senator of her home planet of Alderaan and a secret Rebel courier, then a Rebel leader risking her life alongside her brother Luke and her lover-then-husband Han Solo against the Galactic Empire. (In the process she kills the gangster Jabba the Hutt singlehandedly and brutally.) Finally, she is the older but no less determined commander of the ever-dwindling Resistance against the rising tyranny of the First Order.



Poster redacted due to copyright restrictions.



Rue, 2012.

The Hunger Games, Lionsgate Films, dir. Gary Ross, 2012.

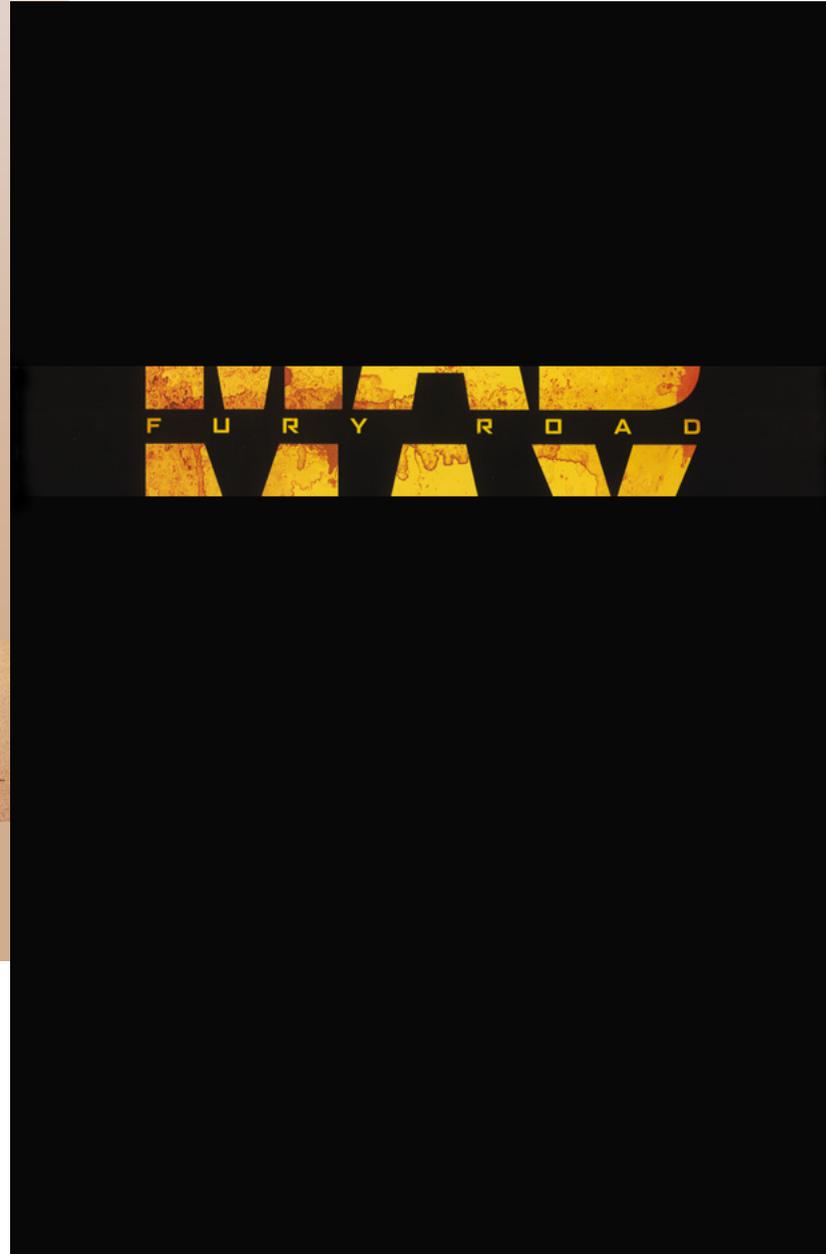
Character created by Suzanne Collins, 2008. Portrayed by Amandla Stenberg.

In the dystopian future of *The Hunger Games*, children (“tributes”) are selected from the various districts that make up Panem to fight each other to the death for the amusement of the rich denizens of the Capitol and as punishment for a failed rebellion. Both the first book in the series and its film adaptation take place during the 74th Games, in which 16-year old Katniss Everdeen and Peeta Mellark emerge as co-champions. Katniss

grows fond of another tribute, the young girl Rue, and Rue’s eventual death devastates Katniss.

The casting of African-American Amandla Stenberg as Rue caused some controversy in particularly ignorant corners of the Internet, where a tiny group of trolls protested Rue being portrayed as Black, even though she is described as dark-skinned in the book and Collins stated that she is meant to be African-American.

Posters redacted due to copyright restrictions.



Mad Max: Fury Road, 2015.
Warner Bros Studios, 2015, dir.
George Miller.



Mad Max Beyond Thunderdome, 2011.
Warner Bros Studios, 1985, dir. George
Miller and George Ogilvie.

The *Mad Max* series (four movies, 1979–2015) is centered around Max Rockatansky, once a police officer and later an unallied loner who roams the dying and eventually post-apocalyptic Australian Outback. Max is frequently, sometimes despite himself, the bringer of law and order to the wild Wasteland and the savior of the small pockets of civilization still clinging to life in it. Though the main character Max is male, later installments in the series have given prominent roles to female ones. In *Beyond Thunderdome*, Max (Mel Gibson) finds himself under the control of Auntie Entity (Tina Turner), the powerful leader of Bartertown. Entity is a smart, ruthless woman who first manipulates Max to help her amass and retain power, and then grows to respect him as an adversary.

The Mad Max franchise continues to this day. 2015's *Fury Road* gives equal narrative weight to Max (now played by Tom Hardy) and renegade soldier Imperator Furiosa (Charlize Theron), who betrays her psychotic commander Immortan Joe in order to free from servitude Joe's wives. Furiosa and Max join forces to save the women and destroy Joe's empire. Furiosa's character has been well received, having brought a sense of female empowerment and particular emotional strength to the series.

Note: Mel Gibson, of course, gained notoriety in 2006 after making anti-Semitic and misogynistic comments to two police officers, an incident which brought to light a history of hateful remarks made by Gibson. The appearance of Gibson's image here is not an endorsement of those remarks, which reflect views that we strongly reject and consider abhorrent.

“Life Should Be About More Than Just Surviving”, 2016.

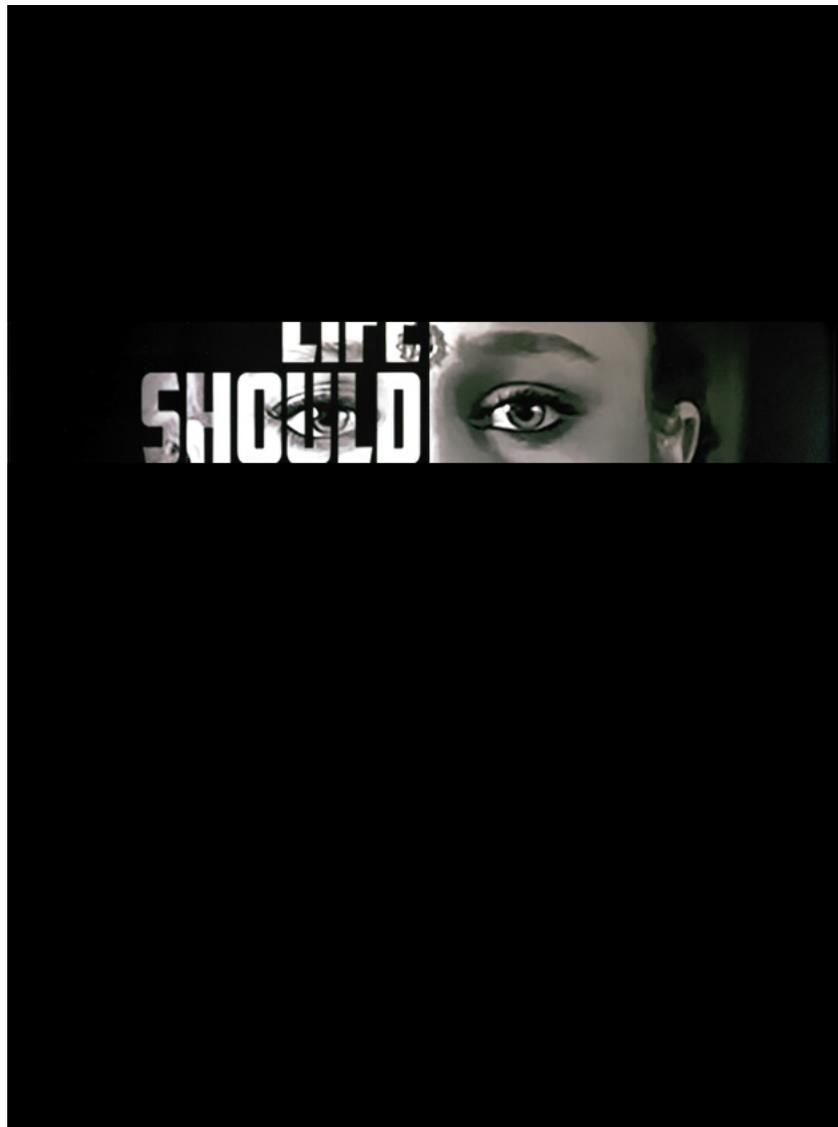
The 100, The CW, 2014– .

Character of Lexa created by Jason Rothenberg, 2014. Portrayed by Alysia Debnam-Carey.

The 100 is set on a post-apocalyptic Earth that is slowly being resettled by a group of 100 teenage prisoners sent to Earth from an orbiting space station that houses the last of civilized humanity. The show has been well received critically and has gathered a cult following.

One of the most popular relationships on the show was between Commander Lexa, the warrior leader of the Grounders (a collection of descendants of humans who survived the apocalypse) and one of the 100, Clarke Griffin (Eliza Taylor). Clarke was revealed in 2015 as being bisexual, making her the

first LGBT lead character on The CW (and, in fact, the first LGBT lead on a show from one of the five major networks). Clarke and Lexa embarked on a romantic relationship, which was especially notable in being treated as no extraordinary thing. Lexa’s death in 2016 sparked a vocal fan controversy, as many objected to this example of the so-called “bury your gays” syndrome, a common television trope in which LGBT characters are often killed or receive some other kind of unhappy fate.



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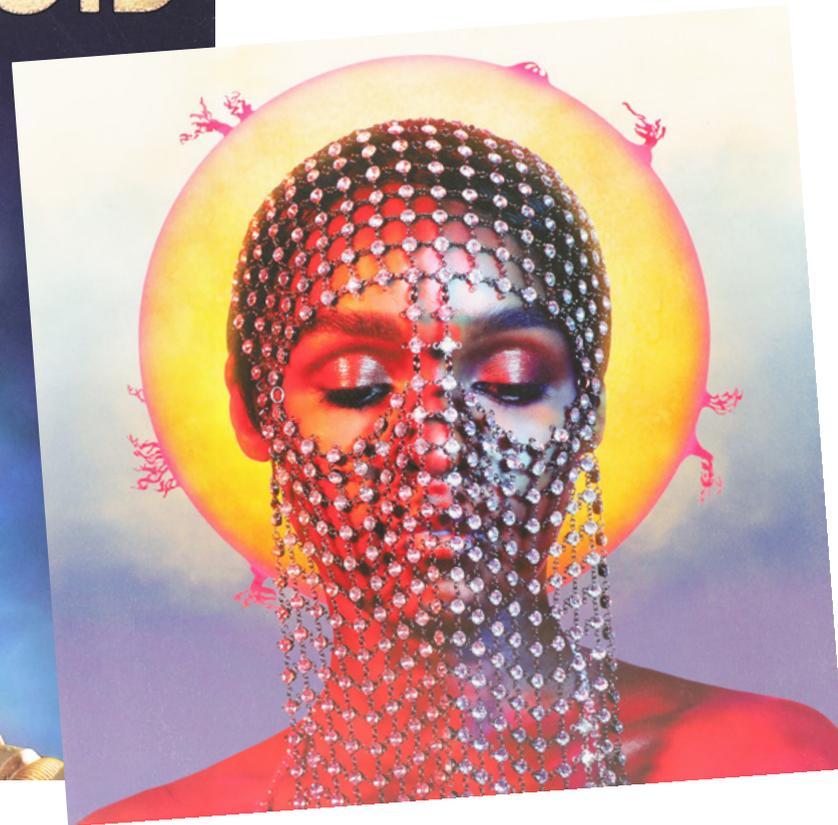
George Clinton and Parliament Funkadelic: March 22nd 2013, The Crystal Ballroom. 2013.
Portland, OR.

This reprint poster advertises a concert by the legendary singer-songwriter George Clinton (1941–) with his funk music collective Parliament-Funkadelic (a fluid group of musicians consisting mainly of various members of Clinton’s bands Parliament and Funkadelic). Funk music arose in the mid-1960s, developed by African-Americans as a synthesis of jazz, R&B, rock, and soul music and characterized by heavy grooves and strong bass lines. Funk is also known for its frequent use of psychedelic imagery, often rooted in the science fiction tradition.

Clinton in particular has embraced science fiction as a key part of funk’s image. The artwork on his fourth album (*Motherhip Connection*, 1975) depicts Clinton sitting inside a flying saucer; as Clinton said later, “I figured another place you wouldn’t think black people would be was in outer space. I was a big fan of *Star Trek*, so we did a thing with a pimp sitting in a spaceship shaped like a Cadillac, and we did all these James Brown-type grooves, but with street talk and ghetto slang.” Clinton’s melding of African-American music and culture with science fiction makes him one of the most visible proponents of the Afrofuturistic movement.

THE ARCHANDROID

JANELLE MONÁE
SUITES II AND III



Janelle Monáe. *The ArchAndroid (Suites II and III).*

Wondaland Arts Society/Bad Boy Records, 2010.

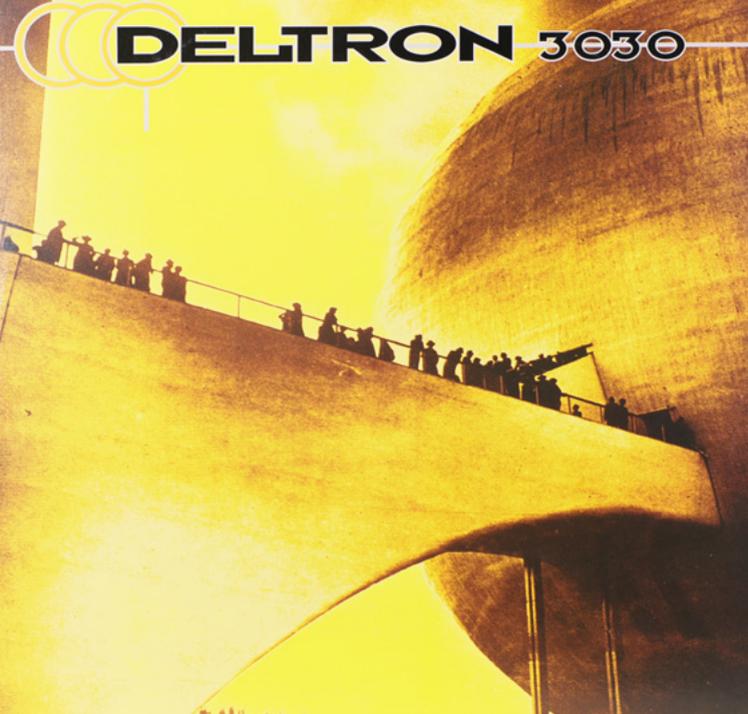
The singer-songwriter, rapper, and actress Janelle Monáe (1985-, born Janelle Monáe Robinson) has long woven explicit science fiction themes and images into her colorful, brilliant, emotionally resonant musical work. Her 2007 debut album *Metropolis: Suite I (The Chase)* was the first in a series of concept albums based on Fritz Lang's classic 1927 film *Metropolis*. Monáe's musical alter ego is a freethinking 28th century android named Cindi Mayweather, hunted down by the authorities for having fallen in love with a human. In 2010 Monáe released *The ArchAndroid (Suites II and III)*, a continuation of Cindi's adventures as she tries to free *Metropolis* from The Great Divide, a secret society using time-travel to suppress freedom and love throughout time. Monáe claims among her influences the novels of Asimov and Butler and the theories of futurist Ray Kurzweil. In the Afrofuturist tradition, Monáe uses SF as

Janelle Monáe. *Dirty Computer.*

Wondaland Arts Society/Bad Boy Records/Atlantic, 2018.

an allegory for the African-American experience. As she puts it, "The android represents a new form of the Other. And I believe we're going to be living in a world of androids by 2029. How will we all get along? Will we treat the android humanely? What type of society will it be when we're integrated? I've felt like the Other at certain points in my life. I felt like it was a universal language that we could all understand."

Monáe's latest concept album is 2018's *Dirty Computer*. On the album (and in the accompanying film), Monáe portrays Jane 57821, an android seeking to break free from the oppressive society that seeks to crush her individuality and sexually fluid behavior (Jane's independent mind renders her a 'dirty computer' in society's eyes).



David Bowie. *The Rise and Fall of Ziggy Stardust and the Spiders from Mars.*

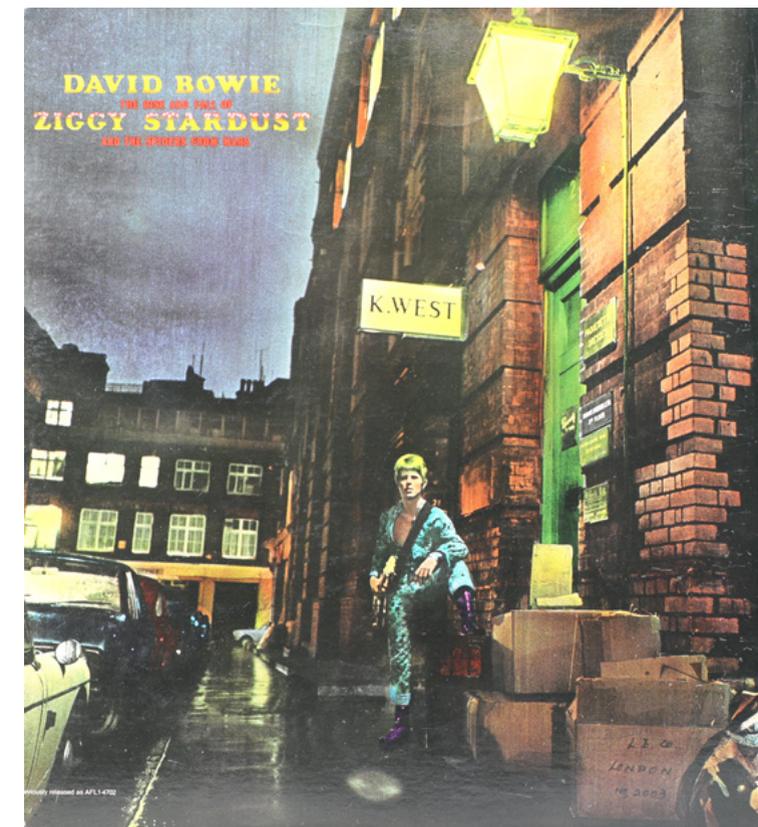
RCA, 1972.

British musician David Bowie (1947–2016, born David Jones) was one of the pioneers of the 'glam rock' subgenre of the 1970s, notable for his androgynous personal and professional style and his ambiguous sexuality. In 1972, Bowie launched his Ziggy Stardust tour, based around his eponymous alter ego, a bisexual flamboyant rock star who is a messenger for aliens bringing salvation and peace to the Earth. The tour was designed to promote a loose concept album about Ziggy, his journey, and his attempts to save the Earth from destruction. The album includes such hits as "Starman" (one of Bowie's most famous songs, and the one that helped cement Bowie in the popular consciousness), "Moonage Daydream" (which describes Ziggy's origins and transformation), and "Ziggy Stardust".

Deltron 3030. *Deltron 3030.*

75 Ark, 2000.

Deltron 3030 is the eponymous debut concept album by the rap trio of Dan The Automator (1966-), Del the Funky Autosapien (1972-), and DJ Kid Koala (1974-). The album is set in the year 3030, in a world of vast social inequality and dominated by giant corporations. Del portrays Deltron Zero, the hero of the album who travels through the universe using rap battles as his weapon, eventually becoming Galactic Rhyme Federation Champion. Like George Clinton, Sun Ra, Erykah Badu, King Britt, Janelle Monáe, and other African-American musicians, *Deltron 3030* fuses SF influences and images with changing and evolving black music.





Rogue One: A Star Wars Story, 2016. Walt Disney Studios, dir. Gareth Edwards, 2016

The first *Star Wars* movie to be set outside the ongoing central narrative of the eight films, *Rogue One* is set just before the events of the original *Star Wars*. The film tells the story of a small band of Rebels tasked with recovering the plans to the Galactic Empire's Death Star—the same plans that Princess Leia Organa transfers to R2-D2 at the start of *Star Wars*. *Rogue One* continues the tradition established in the Sequel Trilogy of multiethnic and diverse casting—the film includes Felicity Jones as Jyn Erso, the movie's protagonist; Diego Luna as Captain Cassian Andor, *Rogue One*'s leader; Donnie Yen as blind warrior and Force practitioner Chirrut Imwe; Riz Ahmed as defecting Imperial pilot Bodhi Rook; Jiang Wen as renegade Rebel Baze Malbus; and Forest Whitaker as violent Rebel extremist Saw Gerrera.

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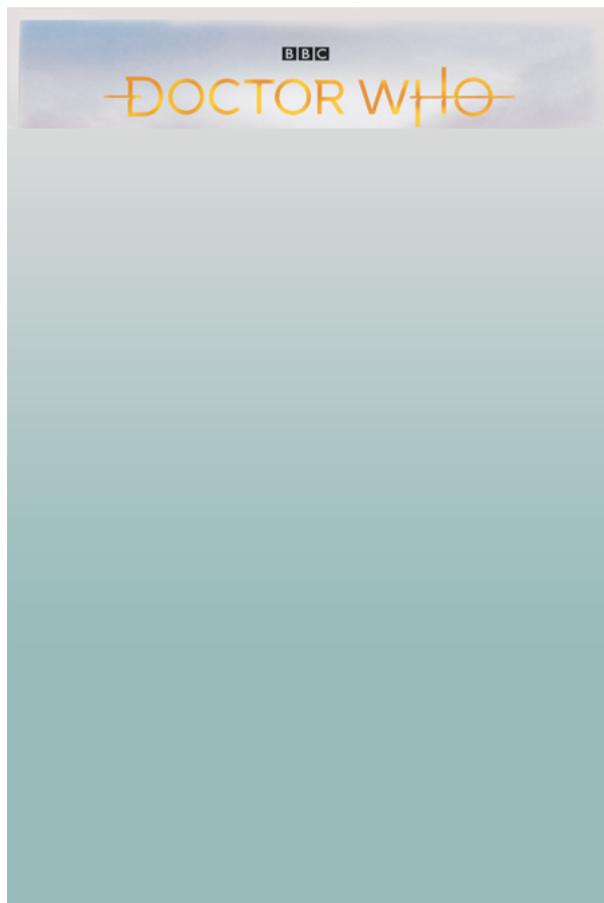
Doctor Who: The Thirteenth Doctor, 2018.

Character created by Sydney Newman, 1963.

Portrayed by Jodie Whitaker.

The classic British science fiction character known as The Doctor has been travelling through time and space since *Doctor Who*'s debut in November 1963.

A Time Lord from the planet Gallifrey, The Doctor has the ability to regenerate his physical form in cases of near-death, and has done so twelve times in the course of the show. Until 2017 all incarnations of The Doctor have been played by male actors, though show continuity already proved that Time Lords can switch gender during regenerations (as The Doctor's archenemy The Master has done so, for example). The latest Doctor, The Thirteenth, is played by British actress Jodie Whitaker. Whitaker's casting and energetic performance have been received with general enthusiasm and praise.



Poster redacted due to copyright restrictions.



Blade, 1998.

New Line Cinema, dir. Stephen Norrington, 1998.

Character created by Marv Wolfman and Gene Colan, 1973. Portrayed by Wesley Snipes.

The vampire hunter Blade (real name Eric Brooks) made his debut in the pages of Marvel Comics' *Tomb of Dracula* in 1973. Blade's mother was fed on and murdered by a vampire while giving birth to him, and as a result Blade has enhanced strength, agility, and senses, as well as immunity from vampirism. During his comic book career Blade, one of the earliest Black comic book heroes, has battled Dracula as well as countless other vampires. In 1998,

a film version of Blade debuted in theaters. The character's abilities were upgraded for the movie, in which Blade (called a 'daywalker' by vampires) now has all the strengths of a vampire without their vulnerabilities, such as sunlight. The film was popular, despite its unusually dark tone for superhero films of the time, and *Blade* was Marvel's first cinematic success. It spawned two sequels and a short-lived television series.

Chrisjen Avasarala, 2018.
The Expanse, Syfy, 2015–2018; Amazon
Video 2019– .
Character created by James S.A. Corey.
Portrayed by Shohreh Aghdashloo.

Chrisjen Avasarala, first Deputy Undersecretary and later Secretary-General of the United Nations, is one of the most important and powerful characters in the universe of both *The Expanse* series of novels and the television show. Strong-willed, stubborn, manipulative, and hilariously profane, Avasarala is at the center of much of the swirling Machiavellian politics occurring between Earth, Mars, and the Belt. On the series she is portrayed by Oscar-nominated Iranian-American actress Shohreh Aghdashloo.



Posters redacted due to copyright restrictions.

Buffy Summers, 1997?
Buffy The Vampire Slayer, The WB/UPN,
1997–2003.
Character created by Joss Whedon, 1992.
Portrayed by Sarah Michelle Gellar.

First appearing in a eponymous film in 1992, Buffy Summers was an icon of the 1990s girl power movement. As the Slayer—the one young woman called in each generation to battle vampires, demons, and the forces of darkness—Buffy was a combination of bubbly, blond Valley Girl and fierce warrior, who became a popular symbol of female empowerment. *Buffy the Vampire Slayer* blended popular teen girl media of the time and science fiction & fantasy in a way rarely seen before. The show—driven by a fervent and continuing fanbase—had a seven-season run, a spin-off series (*Angel*), and a series of comic books that continued the story.

Alien, 2014?
20th Century Fox, dir. Ridley Scott, 1979.
Character of Ellen Ripley created by Dan O'Bannon
and Ronald Shusett. Portrayed by Sigourney Weaver.

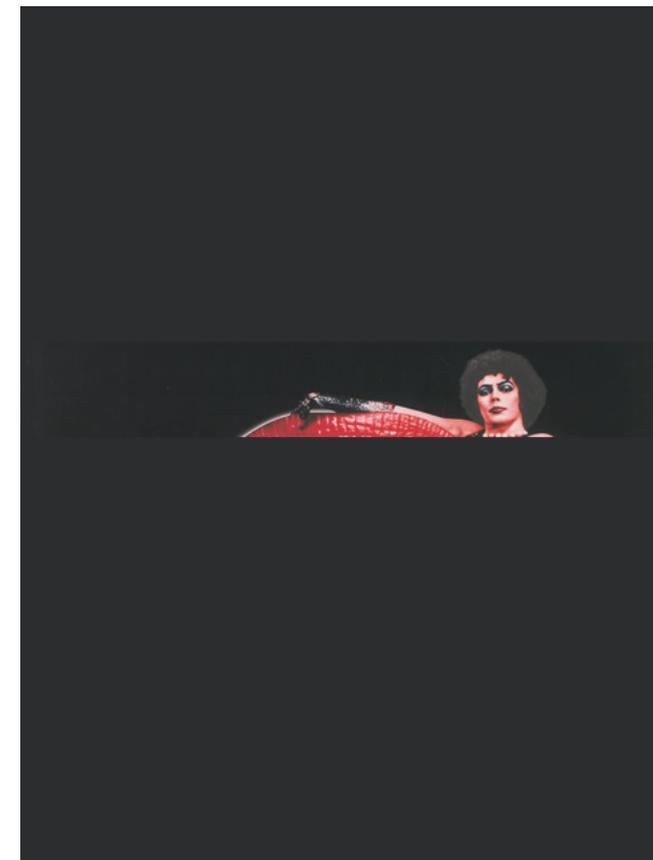
A riveting combination of science fiction and horror, *Alien* is a staple of both genres. Depicted in this poster is Sigourney Weaver as Ripley, the clever and heroic protagonist. *Alien* tells the story of a small crew aboard a space station besieged by a hostile alien lifeform. The film has been the subject of much critical analysis with some critics suggesting the film functions as a sexual assault allegory. *Alien* won the 1980 Hugo Award for Best Dramatic Presentation. Weaver herself was nominated for the 1986 Academy Award for Best Actress for her reprisal of Ripley in the film's sequel, *Aliens*. Her performance in both films (and their two sequels) has cemented Ripley as one of the most popular and iconic female characters in SF film.



Posters redacted due to copyright restrictions.

The Rocky Horror Picture Show: Give Yourself Over to Absolute Pleasure.
Rocky Horror Picture Show, 20th Century
Fox, dir. Jim Sharman, 1975.

A cult classic, *The Rocky Horror Picture Show* is a musical that blends science fiction, horror, and camp. On a dark and stormy night and in the midst of car trouble, all-American Brad and Janet seek assistance at a nearby castle only to be sucked into a world of Transylvanian transsexuals, cannibalism, Frankenstein-esque mad science, and alien invasion. The film, advertised on this reprint poster, explores sexuality and gender and has a significant following in LGBTQIA communities.



Loteria Grande Series: La Sirena.
John Picacio, 2012.
Signed by the artist.



Loteria Grande Series: La Luna.
John Picacio, 2013.
Signed by the artist.

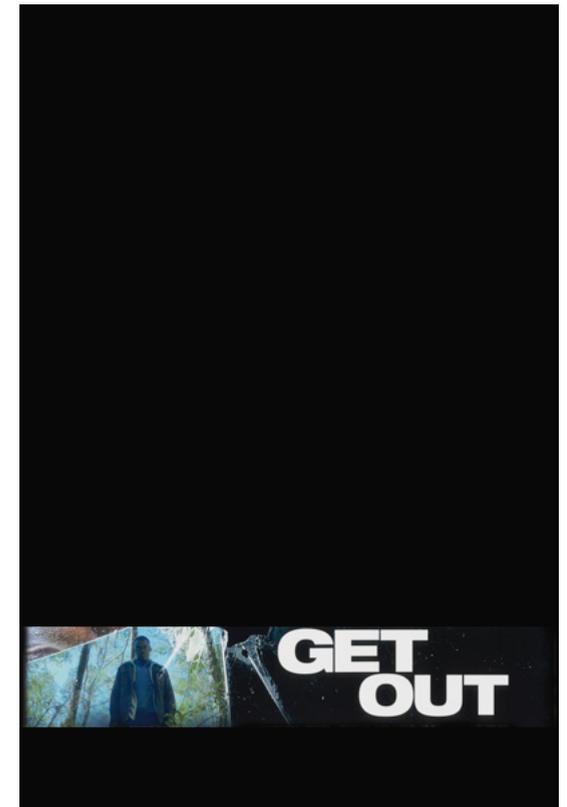


Loteria is a game of chance, popular in Mexico, which is based around a deck of 54 cards with particular, commonly recognized images. It is similar to bingo, but Loteria uses the images depicted on the cards to create matches (rather than the numbered balls in bingo). Cards are randomly drawn by a caller, who reads the name of the card or a riddle or phrase associated with the

card; players then mark the cards on their boards until a row is filled. Acclaimed Mexican-American fantasy artist John Picacio (1969–) is engaged in an ongoing project to recast the Loteria deck with beautifully made illustrations based on science fiction and fantasy themes. This exhibit includes large prints of two examples from Picacio's deck.

Get Out, 2017.
Universal Pictures, dir. Jordan Peele, 2017.

"Just Because You're Invited, Doesn't Mean You're Welcome" is the quote that stands out on this deceptive poster from the acclaimed horror film written, directed and produced by Peele. Although the images show smiling, hugging, and interracial romance, there are the ominous photos of a masked man and a frightened image of the lead Black male character that foreshadows much more terror to come.



Posters redacted due to copyright restrictions.

Star Trek: Deep Space Nine 20.
Star Trek: Deep Space Nine, Syndicated, 1993–1999.
poster by Tracie Ching, 2013.

Until 2017 with the debut of *Star Trek: Discovery*, the only *Star Trek* series to center on a Black character was *Deep Space Nine*, starring Avery Brooks as Commander Benjamin Sisko. *DS9* is considered one of the more unique, intelligent, and science-based series in the franchise, with storylines that included an active wormhole, a male/female chimera, and interesting travel to New Orleans. *DS9* also contained a diverse universe of aliens, humans, and mythical religious orders. It was also notable for including numerous cast members from earlier *Star Trek* series, in plots that involved the Klingon and Romulan Empires.



Delights of the Garden.

The Last Poets w/Bernard Purdie.

Douglas, 1977.

Jalaluddin Mansur Nuriddin (born Lawrence Padilla, 1944–2018) was a founding member of The Last Poets, an underground group that evolved out of the Harlem Writers Workshop in the 1960s. The Last Poets became a celebrated and successful group that combined rap, poetry, music, and Black Power anthems. Nuriddin was also an accomplished musician, having created the soundtrack to *Right On* (1967). His epic poem *Beyonder*, featured on this album, is a futuristic dystopian apocalyptic tale describing the ecological disasters — cataclysmic

floods, typhoons, hurricanes, earthquakes, sweltering heat waves, swarming raids of rats and insects, panic and hysteria, epidemic plagues and bacteria — which afflict mankind during the earth's final convulsions. Mankind's last futile high-tech technological attempt to intervene and control these convulsions produces an android named Sir Manikin, to escape its inevitable doom, but he arrives too late to save the Earth.

**That feeling of not knowing and wanting to know is something we can all relate to...
All you have to do is look up into the sky.**

– Farah Rishi, 2018



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