

### **Lou Cornum**

Title: What time is decolonization?

Description: If, as Jamaican-born author Nalo Hopkinson has said, science fiction gives the colonized an imagination for "new ways of doing things," how might we square this with Indigenous decolonization's emphasis on the resurgence of prior ways of life? Cornum argues for a concept of *tribal futures* that can account for revolutionary social and political change without the destructive notion of teleological progress. The discussion will be framed by reading Leslie Marmon Silko's *The Almanac of the Dead* as a trans-American speculative fiction novel linking non-Western experiences of time to relationships to land against property and nation-state borders.

### **Catherine S. Ramírez**

Title: Science Fiction, Citizenship, and Alienage: From Black Denizens to DACA

Description: This talk grapples with the past, present, and future of denizenship in the United States. In political theory, denizens occupy a position between citizen and foreigner. Reading George Samuel Schuyler's 1931 novel, *Black No More: Being an Account of the Strange and Wonderful Workings of Science in the Land of the Free, A.D. 1933-1940*, not only as an example of Afrofuturism, but as a passing narrative, this talk inserts African Americans into conversations about assimilation and Americanness. Above all, it highlights the real and imagined connections and fault lines among race, alienage, citizenship, assimilation, and futurity.

### **Josh Rios**

Title: Stranger in a Strange Land (A Borderland Remix)

Description: *Stranger in a Strange Land (A Borderland Remix)* continues ongoing research and production related to a science fiction rock opera performed in 1976 by Chicana/o high school students in Crystal City, Texas—a small farming and ranching community of approximately 10,000 people. The students' musical, which took its title from a Robert Heinlein novel (1961), drew upon a wide range of materials, including a Civil Rights report outlining the struggles faced by Mexican-Americans in the Southwest (1970), Nicolas Roeg's film *The Man Who Fell to Earth*, and Crystal City's history as a detention site where people of Japanese descent were interned during WWII. Most prominently, the play borrowed from the extraterrestrial music and stage personas of David Bowie. Using their own experiences growing up marginalized near the US-Mexico border, the students mixed and remixed all these sources into a borderlands sci-fi storyline featuring detention centers, CIA mind control, nuclear apocalypse, space travel, alien contact, and more. This presentation asks, what can the narrative of a theatrical production staged by 1970s Chicana/o youth tell us about the formulation of the border as a science-fiction social reality that makes one a stranger in one's land?