Defined By A Hollow Essays On Utopia Science Fiction And Political Epistemology Ralahine Utopian Studies

Fantasy and science fiction are both involved in the process of innovation in techno-scientific societies. Long regarded as a hindrance to rationality, and to science, science fiction has become the object of praise in recent decades. Innovative organizations use science fiction to stimulate the creativity of their teams, and more and more entrepreneurs are using its influence to develop innovation. Scientific practice relies in part on an imaginary dimension. The mapping of the technical imagination of science fiction has become an important strategic issue, as has its patentability. The conquest of space, the construction of cyberspace and virtual reality, biotechnologies and nanotechnologies are all at the center of futuristic fictions that participate in scientific speeches and discoveries.

Drawing upon her background in Organizational Leadership, the author looks at the various representations of leadership in science fiction programs of the last 50 years. She examines how the various leaders in these programs reflect societal trends in business, religion, spirituality, politics, and the military.

This book is the first comprehensive study of mainstream British dystopian fiction and the Cold War. Drawing on over 200 novels and collections of short stories, the monograph explores the ways in which dystopian texts charted the lived experiences of the period, offering an extended analysis of authors' concerns about the geopolitical present and anxieties about the national future. Amongst the topics addressed are the processes of Cold War (autocracy, militarism, propaganda, intelligence, nuclear technologies), the decline of Britain's standing in global politics and the reduced status of intellectual culture in Cold War Britain. Although the focus is on dystopianism in the work of mainstream authors, including George Orwell, Doris Lessing, J.G. Ballard, Angela Carter and Anthony Burgess, a number of science-fiction novels are also discussed, making the book relevant to a wide range of researchers and students of twentieth-century British literature.

The chapters in this collection respond to the range of interests that have shaped Miéville's fiction from his influential role in contemporary genre debates, to his ability to pose serious philosophical questions about state control, revolutionary struggle, regimes of apartheid, and the function of international law in a globalized world. This collection demonstrates how Miéville's fictions offer a striking example of contemporary literature's ability to imagine alternatives to neoliberal capitalism at a time of crisis for leftist ideas within the political realm.

This book invites readers to both reassess and reconceptualize definitions of childhood and pedagogy by imagining the possibilities - past, present, and future - provided by the aesthetic turn to science fiction. It explores constructions of children, childhood, and pedagogy through the multiple lenses of science fiction as a method of inquiry, and discusses what counts as science fiction and why

science fiction counts. The book examines the notion of relationships in a variety of genres and stories; probes affect in the convergence of childhood and science fiction; and focuses on questions of pedagogy and the ways that science fiction can reflect the status quo of schooling theory, practice, and policy as well as offer alternative educative possibilities. Additionally, the volume explores connections between children and childhood studies, pedagogy and posthumanism. The various contributors use science fiction as the frame of reference through which conceptual links between inquiry and narrative, grounded in theories of media studies, can be developed.

The Bible contains passages that allow both scholars and believers to project their hopes and fears onto ever-changing empirical realities. By reading specific biblical passages as utopia and dystopia, this volume raises questions about reconstructing the past, the impact of wishful imagination on reality, and the hermeneutic implications of dealing with utopia – "good place" yet "no place" – as a method and a concept in biblical studies. A believer like William Bradford might approach a biblical passage as utopia by reading it as instructions for bringing about a significantly changed society in reality, even at the cost of becoming an oppressor. A contemporary biblical scholar might approach the same passage with the ambition of locating the historical reality behind it – finding the places it describes on a map, or arriving at a conclusion about the social reality experienced by a historical community of redactors. These utopian goals are projected onto a utopian text. This volume advocates an honest hermeneutical approach to the question of how reliably a past reality can be reconstructed from a biblical passage, and it aims to provide an example of disclosing – not obscuring – pre-suppositions brought to the text.

Darko Suvin explores utopian horizons in fiction & utopian/dystopian readings of historical reality since the 1970s, focusing in the United States & United Kingdom, but drawing also on French, German & Russian sources.

Professor Robson considers particular works and authors in the light of the preceding discussion of critical principles.

Contemporary visions of the future have been shaped by hopes and fears about the effects of human technology and global capitalism on the natural world. In an era of climate change, mass extinction, and oil shortage, such visions have become increasingly catastrophic, even apocalyptic. Exploring the close relationship between science fiction, ecology, and environmentalism, the essays in Green Planets consider how science fiction writers have been working through this crisis. Beginning with H. G. Wells and passing through major twentieth-century writers like Ursula K. Le Guin, Stanislaw Lem, and Thomas Disch to contemporary authors like Margaret Atwood, China Miéville, and Paolo Bacigalupi—as well as recent blockbuster films like Avatar and District 9—the essays in Green Planets consider the important place for science fiction in a culture that now seems to have a very uncertain future. The book includes an extended interview with Kim Stanley Robinson and an annotated list for further

exploration of "ecological SF" and related works of fiction, nonfiction, films, television, comics, children's cartoons, anime, video games, music, and more. Contributors include Christina Alt, Brent Bellamy, Sabine Höhler, Adeline Johns-Putra, Melody Jue, Rob Latham, Andrew Milner, Timothy Morton, Eric C. Otto, Michael Page, Christopher Palmer, Gib Prettyman, Elzette Steenkamp, Imre Szeman.

A 2016 Green Book Festival "Future Forecasts" Winner A stunningly original, lushly illustrated vision for a Green Utopia, published on the 500th anniversary of the original Big Idea. Five hundred years ago a powerful new word was unleashed upon the world when Thomas More published his book Utopia, about an island paradise far away from his troubled land. It was an instant hit, and the literati across Europe couldn't get enough of its blend of social fantasy with a deep desire for a better world. Five hundred years later, Ecotopia 2121 once again harnesses the power of the utopian imagination to confront our current problems, among them climate change, and offer a radical, alternative vision for the future of our troubled planet. Depicting one hundred cities around the globe—from New York to San Francisco, London, Tokyo, Sydney, Rio de Janeiro, Mexico City, Beijing, Vienna, Singapore, Cape Town, Abu Dhabi, and Mumbai—Alan Marshall imagines how each may survive and prosper. A striking, full-color scenario painting illustrates each city. The chapters tell how each community has found either a social or technological innovation to solve today's crises. Fifteen American cities are covered. Around the world, urban planners like to tailor scenarios for the year 2020, to take advantage of the metaphor of 20-20 vision. In Ecotopia 2121, the vision may be fuzzy, but its sharp insights, captivating illustrations, and playful storytelling will keep readers coming back again and again.

This book traces developments in cyberpunk culture through a close engagement with the novels of the 'godfather of cyberpunk', William Gibson. Connecting his relational model of 'gestalt' psychology and imagery with that of the posthuman networked identities found in cyberpunk, the author draws out relations with key cultural moments of the last 40 years: postmodernism, posthumanism, 9/11, and the Anthropocene. By identifying cyberpunk ways of seeing with cyberpunk ways of being, the author shows how a visual style is crucial to cyberpunk on a philosophical level, as well as on an aesthetic level. Tracing a trajectory over Gibson's work that brings him from an emphasis on the visual that elevates the human over posthuman entities to a perspective based on touch, a truly posthuman understanding of humans as networked with their environments, she argues for connections between the visual and the posthuman that have not been explored elsewhere, and that have implications for future work in posthumanism and the arts. Proposing an innovative model of reading through gestalt psychology, this book will be of key importance to scholars and students in the medical humanities, posthumanism, literary and cultural studies, dystopian and utopian studies, and psychology.

This interdisciplinary anthology unites scholars with the notion that Bertolt Brecht is a missing link in bridging diverse discourses in social philosophy and aesthetics—an essential read for all those interested in Brecht as a socio-cultural theorist and theatre practitioners.

In eleven incisive, biting essays, Marxist philosopher Darko Suvin suggests that "capitalism (and all of us in Leviathan's belly) stands today in the presence of Yeats's rough beast advancing toward Bethlehem, that finance capitalism is not simply a stage but a recurrent 'Autumn' signal of transition from one world regime of accumulation and domination to another; it signals the destruction of the old regime and creation of a 'new' one." And to bolster his argument, Suvin points to the economic and social chaos creeping and growing through western society, bank failures, riots, unrest, loss of private capital, loss of middle-class jobs, increase in drug and alcohol abuse, proliferation of guns and other weapons in society, failure of our school systems, inability of police to provide security, and political revolution in less-developed states. The author stresses the need to provide "universal guaranteed income sufficient to modestly live on for all adults working 35 hours a week, and a stress on [providing decent] education and health." And to fund these simple measures: "Just pay trillions to people instead of banks and the military." Suvin's intelligent analysis and commentary will open many eyes that have been prejudiced against socialist thought by the rise of right-wing politicians, and demonstrate quite clearly to the modern reader that there IS another perspective worth considering.

Darko Suvin's 'X-Ray' of Socialist Yugoslavia offers an indispensable overview of a unique and often overlooked twentieth-century socialism.

"These essays analyze the confluences of science fiction and children's visual media, handling such cultural icons as Flash Gordon, the Jetsons and Star Wars, as well as contemporary fare like the films Wall-E, Monsters vs. Aliens and Toy Story. Collectively, the essays discover, applaud and critique the hidden messages presented on film and TV screens"--Provided by publisher.

Locating Science Fiction is a ground breaking and potentially paradigm-shifting book, a major intervention into contemporary theoretical debates about SF. Academic literary criticism has tended to locate SF primarily in relation to the older genre of utopia; fan criticism primarily in relation to fantasy and SF in other media, especially film and television; popular fiction studies primarily in relation to other contemporary genres such as the romance and the thriller. This bold new synthesis relocates SF in relation to each of these other genres and media and also to the historical and geographic contexts of its emergence and development. Locating Science Fiction effects a series of vital shifts in the way SF theory and criticism has conceptualised its subject, away from prescriptively abstract dialectics of cognition and estrangement and towards the empirically grounded understanding of what is actually a messy amalgam of texts, practices and artefacts. Inspired by Raymond Williams's cultural materialism, Pierre Bourdieu's sociology of culture and Franco Moretti's application of world systems theory to

literary studies, Locating Science Fiction draws on the disciplinary competences of Comparative Literature, Cultural Studies, Critical Theory and Sociology to produce a powerfully persuasive mode of analysis, engagement and argument. Irish Science Fiction revisits a critical paradigm that has often been overlooked or dismissed by science fiction scholars - namely, that science fiction can be understood in terms of myth. Science fiction springs from pseudo-science rather than 'proper' science, because pseudo-science is more easily converted into narrative; in this book it is argued that different cultures produce distinct pseudo-sciences, and thus, unique science fiction traditions. Fennell's innovative framework is used to examine Irish science fiction from the 1850s to the present day, covering material written both in Irish and in English. Considering science fiction novels and short stories in their historical context, Irish Science Fiction analyses a body of literature that has largely been ignored by Irish literature researchers. This is the first book to focus exclusively on Irish science fiction, and the first to consider Irish-language stories and novels alongside works published in English.

As we move through the 21st century, the importance of science fiction to the study of English Literature is becoming increasingly apparent. The Science Fiction Handbook provides a comprehensive guide to the genre and how to study it for students new to the field. In particular, it provides detailed entries on major writers in the SF field who might be encountered on university-level English Literature courses, ranging from H.G. Wells and Philip K. Dick, to Doris Lessing and Geoff Ryman. Other features include an historical timeline, sections on key writers, critics and critical terms, and case studies of both literary and critical works. In the later sections of the book, the changing nature of the science fiction canon and its growing role in relation to the wider categories of English Literature are discussed in depth introducing the reader to the latest critical thinking on the field.

Stereotypes often cast communism as a defunct, bankrupt ideology and a relic of the distant past. However, recent political movements like Europe's anti-austerity protests, the Arab Spring, and Occupy Wall Street suggest that communism is still very much relevant and may even hold the key to a new, idealized future. In The Oxford Handbook of Communist Visual Cultures, contributors trace the legacies of communist ideology in visual culture, from buildings and monuments, murals and sculpture, to recycling campaigns and wall newspapers, all of which work to make communism's ideas and values material. Contributors work to resist the widespread demonization of communism, demystifying its ideals and suggesting that it has visually shaped the modern world in undeniable and complex ways. Together, contributors answer curcial questions like: What can be salvaged and reused from past communist experiments? How has communism impacted the cultures of late capitalism? And how have histories of communism left behind visual traces of potential utopias? An interdisciplinary look at the cultural currency of communism today, The Oxford Handbook of Communist Visual Cultures demonstrates the value of revisiting the practices of the past to form a better vision of the future.

Award-winning epics like the Mars Trilogy and groundbreaking alternative histories like The Days of Rice and Salt have brought Kim Stanley Robinson to the forefront of contemporary

science fiction. Mixing subject matter from a dizzying number of fields with his own complex ecological and philosophical concerns, Robinson explores how humanity might pursue utopian social action as a strategy for its own survival. Robert Markley examines the works of an author engaged with the fundamental question of how we—as individuals, as a civilization, and as a species—might go forward. By building stories on huge time scales, Robinson lays out the scientific and human processes that fuel humanity's struggle toward a more just and environmentally stable world or system of worlds. His works invite readers to contemplate how to achieve, and live in, these numerous possible futures. They also challenge us to see that SF's literary, cultural, and philosophical significance have made it the preeminent literary genre for examining where we stand today in human and planetary history.

The first book-length study to explore the importance of genre fiction for the body of literature we call lesbian modernismElizabeth English explores the aesthetic dilemma prompted by the censorship of Radclyffe Hall's novel The Well of Loneliness in 1928. Faced with legal and financial reprisals, women writers were forced to question how they might represent lesbian identity and desire. Modernist experimentation has often been seen as a response to this problem, but English breaks new ground by arguing that popular genre fictions offered a creative strategy against the threat of detection and punishment. Her study examines a range of responses to this dilemma by offering illuminating close readings of fantasy, crime, and historical fictions written by both mainstream and modernist authors. English introduces hitherto neglected women writers from diverse backgrounds and draws on archival material examined here for the first time to remap the topography of 1920s-1940s lesbian literature and to reevaluate the definition of lesbian modernism.Key Features:Rethinks the lesbian modernist project to demonstrate that genre fiction not only influenced modernist writers such as Woolf and Stein but also found its way into their ostensibly highbrow workBrings to light hitherto neglected mainstream writers working in popular genres who contributed to the lesbian modernist aestheticSituates Katharine Burdekin within the context of lesbian modernism for the first time, employing hitherto unseen archive material (including letters and manuscripts)Divided into three broad multi-author genres (fantasy, historical and detective fictions), the study covers popular fictions such as utopian writing, the supernatural, historical biography, historical romance, and the classic country-house crime novel

A dream of a better world is a powerful human force that inspires activists, artists, and citizens alike. In this book Tom Moylan – one of the pioneering scholars of contemporary utopian studies – explores the utopian process in its individual and collective trajectory from dream to realization. Drawing on theorists such as Fredric Jameson, Donna Haraway and Alain Badiou and science fiction writers such as Kim Stanley Robinson and China Miéville, Becoming Utopian develops its argument for sociopolitical action through studies that range from liberation theology, ecological activism, and radical pedagogy to the radical movements of 1968. Throughout, Moylan speaks to the urgent need to confront and transform the global environmental, economic, political and cultural crises of our time.

The fantastic represents a wide and heterogeneous field in literary, cultural, and media studies. Encompassing some of the field's foremost voices such as Fred Botting and Larissa Lai, as well as exciting new perspectives by junior scholars, this volume offers a mosaic of the fantastic now. The contributions pinpoint and discuss current developments in theory and practice by offering enlightening snapshots of the contemporary Anglophone landscape of research in the fantastic. The authors' arguments and analyses thus give new impetus to the field's theoretical and methodological approaches, its textual materials, its main interests, and its crucial findings.

Utopianism is defined as the various ways of imagining, creating, or analyzing the ways and means of creating an ideal or alternative society. Prominent writers and scholars across history have long explored how or why to envision different ways of life. The Utopia Reader compiles

primary texts from a variety of authors and movements in the history of theorizing utopias. The volume includes texts from classical Greek literature, the Old Testament, and Plato's Republic, to Sir Thomas More's Utopia, to George Orwell's Nineteen Eighty-Four and beyond. By balancing well-known and obscure examples, the text provides a comprehensive and definitive collection of the various ways Utopias have been conceived throughout history and how Utopian ideals have served as criticisms of existing sociocultural conditions. This new edition includes many historically well-known works, little known but influential texts, and contemporary writings, providing an even more expansive coverage of the varieties of approaches and responses to the concept of utopia in the past, present, and even the future. In particular, the volume now includes feminist writings and work by authors of color, and contends with current concerns, such as the exploration of the ecological ideals of Utopia. Furthermore, Claeys and Sargent highlight twenty-first century trends and popular narrative explorations of Utopias through the genres of young adult dystopias, survivalist dystopias, and non-print utopias. Covering a range of original theories of utopianism and revealing the nuances and concerns of writers across history as they attempt to envision different, ideal societies, The Utopia Reader is an essential resource for anyone who envisions a better future. Fifty Key Figures in Science Fiction is a collection of engaging essays on some of the most significant figures who have shaped and defined the genre. Diverse groups within the science fiction community are represented, from novelists and film makers to comic book and television writers. Important and influential names discussed include: Octavia Butler George Lucas Robert Heinlein Gene Roddenberry Stan Lee Ursula K. Le Guin H.G. Wells This outstanding reference guide charts the rich and varied landscape of science fiction and includes helpful and up-to-date lists of further reading at the end of each entry. Available in an easy to use A-Z format, Fifty Key Figures in Science Fiction will be of interest to students of Literature, Film Studies, and Cultural Studies.

Utopia has long been banished from political theory, framed as an impossible—and possibly dangerous—political ideal, a flawed social blueprint, or a thought experiment without any practical import. Even the "realistic utopias" of liberal theory strike many as wishful thinking. Can politics think utopia otherwise? Can utopian thinking contribute to the renewal of politics? In Political Uses of Utopia, an international cast of leading and emerging theorists agree that the uses of utopia for politics are multiple and nuanced and lie somewhere between—or, better yet, beyond—the mainstream caution against it and the conviction that another, better world ought to be possible. Representing a range of perspectives on the grand tradition of Western utopianism, which extends back half a millennium and perhaps as far as Plato, these essays are united in their interest in the relevance of utopianism to specific historical and contemporary political contexts. Featuring contributions from Miguel Abensour, Étienne Balibar, Raymond Geuss, and Jacques Rancière, among others, Political Uses of Utopia reopens the question of whether and how utopianism can inform political thinking and action today.

The Radical Novel and the Classless Society analyzes radical U.S. literature from the late nineteenth to the mid-twentieth centuries through the lens of socialist thought, recognition theory, and intersectionality theory.

Dystopian fiction is booming. Booksellers can barely make enough room for all the works of 'young adult' dystopian fiction being published, and 'adult' dystopias continue to dominate the bestseller lists. But how do 'young adult' dystopias relate to 'adult' dystopias? By examining two recent works of dystopian fiction, The "Hunger Games" by Suzanne Collins and "The Circle" by Dave Eggers, Christine Lehnen re-negotiates and stabilises the definition of the dystopian genre. In doing so, she incorporates recent findings from literary criticism,

narrative research, and psychology on the effect of texts, considering fiction as a simulation of the social world. In exploring literature's unique performance capabilities, such as emotional effect and foregrounding, this analysis aims to outline some answers to the question of what the dystopian genre is today. Green Matters offers a fascinating insight into the regenerative function of literature with regard to environmental concerns. The contributions to this volume explore individual works or literary genres with a view to highlighting their eco-cultural potential.

This collection of essays, which rediscovers Edgar Allan Poe's not forgotten lore, comprises a two-headed scholarly body, drawing from communication and linguistics and literature, although it also includes many other academic offshoots which explore Poe's labyrinthine and variegated imagination. The papers are classified according to two main domains, namely: (I) Edgar Allan Poe in Language, Literature and Translation Studies, and (II) Edgar Allan Poe in Communication and the Arts. In short, this book combines rigour and modernity and pays homage, with a fresh outlook, to Poe's extra-ordinary originality and brilliant weirdness which prompted renowned authors like James Russell Lowell and Howard P. Lovecraft to claim, respectively, that "Mr. Poe has that indescribable something which men have agreed to call genius" and that "Poe's tales possess an almost absolute perfection of artistic form which makes them veritable beacon lights in the province of the short story. Poe's weird tales are alive in a manner that few others can ever hope to be."

This book brings anthropologists and critical theorists together in order to investigate utopian visions of the future in the neoliberal cities of India and Sri Lanka. Arguing for the priority of materiality in any analysis of contemporary ideology, the authors explore urban construction projects, special economic zones, fashion ramps, films, archaeological excavations, and various queer spaces. In the process, they reveal how diverse co-existing utopian visions are entangled with local politics and global capital, and show how these utopian visions are at once driven by visions of excess and by increasing expulsions. It's a dystopia already in the making – one marred by land grabs and forced evictions, rising inequality, and the loss of urbanity and civility.

Late 19th century science fiction stories and utopian treatises related to morals and attitudes often focused on economic, sociological and, at times Marxist ideas. More than a century later, science fiction commonly depicts the inherent dangers of capitalism and imperialism. Examining a variety of conflicts from the Civil War through the post-9/11 era, this collection of new essays explores philosophical introspection and futuristic forecasting in science fiction, fantasy, utopian literature and film, with a focus on the warlike nature of humanity. Conventional economic analysis of property rights in natural resources is too narrow and restrictive to allow for effective comparisons between alternative institutional structures. In this book, a conceptual framework is developed for the analysis of the

"This major two-volume collection presents Darko Suvin's critical meditations on science fiction and utopia from the late 1960s through the early years of the new millennium, excluding only the landmark monographs Metamorphoses of Science Fiction, Victorian Science Fiction, and Defined by a Hollow. From essential programmatic statements charting the parabolic logic of science fiction and establishing the parameters of a theoretically supple and rigorously historical SF criticism to confrontations with both a postmodernist abdication of politics and a "neutral" sociology of literature, these writings reflect the evolving thought of the preeminent contemporary theorist of science fiction. Underpinned by a method of heretical cognition and the steadfast insistence of utopian possibility, the varied essays, interviews, poems, and polemics presented here-encompassing four decades of sustained thought on the topic-offer up the affirmation of freedom as the truest horizon of science fiction"--

Defined by a HollowEssays on Utopia, Science Fiction and Political EpistemologyPeter Lang

American culture has long represented mixed-race identity in paradoxical terms. On the one hand, it has been associated with weakness, abnormality, impurity, transgression, shame, and various pathologies; however, it can also connote genetic superiority, exceptional beauty, and special potentiality. This ambivalence has found its way into superhero media, which runs the gamut from Ant-Man and the Wasp's tragic mulatta villain Ghost to the cinematic depiction of Aquaman as a heroic "half-breed." The essays in this collection contend with the multitude of ways that racial mixedness has been presented in superhero comics, films, television, and literature. They explore how superhero media positions mixed-race characters within a genre that has historically privileged racial purity and propagated images of white supremacy. The book considers such iconic heroes as Superman, Spider-Man, and The Hulk, alongside such lesser-studied characters as Valkyrie, Dr. Fate, and Steven Universe. Examining both literal and symbolic representations of racial mixing, this study interrogates how we might challenge and rewrite stereotypical narratives about mixed-race identity, both in superhero media and beyond.

This book is the definitive critical history of science fiction. The 2006 first edition of this work traced the development of the genre from Ancient Greece and the European Reformation through to the end of the 20th century. This new 2nd edition has been revised thoroughly and very significantly expanded. An all-new final chapter discusses 21st-century science fiction, and there is new material in every chapter: a wealth of new readings and original research. The author's groundbreaking thesis that science fiction is born out of the 17th-century Reformation is here bolstered with a wide range of new supporting material and many hundreds of 17th- and 18th-century science fiction texts, some of which have never been discussed before. The account of 19th-century science fiction has been expanded, and the various chapters tracing the twentieth-century bring in more writing by women, and science fiction in other media including cinema, TV, comics, fan-culture and other modes.

Leadership has never been more important – and divisive – than it is today. The idea

and discourse of the leader remains a critical factor in organizational and societal performance, but there is evident tension between the persistent focus on the critical importance of individual leaders and the increasing emphasis on collective leadership. The Routledge Companion to Leadership provides a survey of the contentious and dynamic discipline of leadership. This collection covers key themes in the field, including advances in leadership theory, leadership in a range of contexts and geographies, leadership failure, leadership process, and leadership development. Topics range from micro studies to wider political analyses of leadership, taking in unusual but important aspects such as portrayals of leadership in architecture, media, and science fiction. Contributions from 61 internationally renowned authors from 16 countries make available the full range of perspectives, approaches, and insights on the idea of leadership. Providing both a social sciences and a psychological approach, these go beyond common themes to offer diverse perspectives on such topics as emotion and leadership, portrayals of leadership. This volume situates leadership debates and evidence within contemporary leadership crises, while ensuring that the explorations of the issues are of enduring relevance. With wide and critical coverage of the key topics and potent contextualization of themes in current events, The Routledge Companion to Leadership is the ideal resource for graduate study in leadership. This dictionary covers the history of Science Fiction in literature through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries including significant people; themes; critical issues; and the most significant genres that have formed science fiction literature. "France's most famous unknown artist," the innovative media provocateur Fred Forest, precursor of Eduardo Kac, Jodi, the Yes Men, RT Mark, and the Guerilla Girls. The innovative French media artist and prankster-provocateur Fred Forest first gained notoriety in 1972 when he inserted a small blank space in Le Monde, called it 150 cm2 of Newspaper (150 cm2 de papier journal), and invited readers to fill in the space with their own work and mail their efforts to him. In 1977, he satirized speculation in both the art and real estate markets by offering the first parcel of officially registered "artistic square meters" of undeveloped rural land for sale at an art auction. Although praised by leading media theorists—Vilém Flusser lauded Forest as "the artist who pokes holes in media"—Forest's work has been largely ignored by the canon-making authorities. Forest calls himself "France's most famous unknown artist." In this book, Michael Leruth offers the first book-length consideration of this iconoclastic artist, examining Forest's work from the 1960s to the present. Leruth shows that Forest chooses alternative platforms (newspapers, mock commercial ventures, video-based interactive social interventions, media hacks and hybrids, and, more recently, the Internet) that are outside the exclusive precincts of the art world. A fierce critic of the French contemporary art establishment, Forest famously sued the Centre Pompidou in 1994 over its opaque acquisition practices. After making foundational contributions to Sociological Art in the 1970s and the Aesthetics of Communication in the 1980s, the pioneering Forest saw the Internet as another way for artists to bypass the art establishment in the 1990s. Arguing that there is a strong utopian quality in Forest's work, Leruth sees this utopianism not as naive or conventional but as a reverse utopianism: rather than envisioning an impossible ideal, Forest reenvisions and probes the quasi-utopia of our media-augented everyday reality. The interface is the symbolic

threshold to be crossed with an open mind.

This book offers a new interpretation of William Morris's utopianism as a strategic extension of his political writing. Morris's utopian writing, alongside his journalism and public lectures, constituted part of a sustained counter-hegemonic project that intervened both into the life-world of the fin de siècle socialist movement, as well as the dominant literary cultures of his day. Owen Holland demonstrates this by placing Morris in conversation with writers of first-wave feminism, nineteenth-century pastoralists, as well as the romance revivalists and imperialists of the 1880s. In doing so, he revises E.P. Thompson's and Miguel Abensour's argument that Morris's utopian writing should be conceived as anti-political and heuristic, concerned with the pedagogic education of desire, rather than with the more mundane work of propaganda. He shows how Morris's utopianism emerged against the grain of the now-here, embroiled in instrumental, propagandistic polemic, complicating Thompson's and Abensour's view of its anti-political character.