

Chicanxfuturism NC

[cards bracketed for gendered language]

definition of appropriation from Cambridge

“the act of taking something for your own use”

<https://dictionary.cambridge.org/us/dictionary/english/appropriation>

Observation: the word “appropriation” has no qualifier meaning the neg isn’t bound to just physical appropriation, thus non-physics appropriation in the sense of culture or ideas would also be topical under this resolution

Contrary to what we’ve been told, space is really white. We can only understand our present relation to space as a manifestation of the white, settler-colonial fantasies

McKinson 2020 (Kimberley D.- assistant professor of anthropology at John Jay College of Criminal Justice (CUNY). “Do Black Lives Matter in Outer Space?” Sapiens, September 30, 2020 <https://www.sapiens.org/culture/space-colonization-racism/>)

Though SpaceX is a private company with its sights fixated on colonizing an ecology beyond the bounds of Earth’s atmosphere, it is nonetheless implicated in these contestations about racism. **Space exploration is not and has never been politically neutral.** As the history of the space race shows, **the dream of colonizing space has always been tied to narratives about domination and greatness. In the U.S., the historic NASA workforce has largely been White and male.** As writer Mark Dery noted in a groundbreaking essay about Afrofuturism, **such men seem to believe they possess the power to design, own, and control “the unreal estate of the future.” These narratives are not unlike the ones of Euro-American colonization and imperialism on Earth, which are stories of the exploitation, exclusion, and dehumanization of Black people, other people of color, and Indigenous people in the name of exploration, adventure, and expansion by White people.** Today the scions of space colonization are the billionaire entrepreneurs who have founded commercial spaceflight companies—Musk (SpaceX), Jeff Bezos (Blue Origin), and Sir Richard Branson (Virgin Galactic). In other words, they are no longer political leaders from ideologically opposed nation-states, as they were during the Cold War. They are still, however, privileged and wealthy White men. (The combined net worth of Musk, Bezos, and Branson is over US\$273 billion.) **Their endeavors to colonize Mars and their fantasies for the future of humankind must be understood in the context of the racialized histories of colonization on Earth.**

Even in tv and media, the future is something we imagine as dominated by white people

Ramírez 2008

Catherine S. Ramírez (Catherine S ramírez - Chair of latin american and latino studies department at the University of California Santa Cruz, [PhD in ethnic studies](#) and a BA in English from the University of California, Berkeley)

“Afrofuturism/chicanaafuturism” 2008

<http://homepages.wmich.edu/~acareywe/ramirez-afrofuturism-chicanafuturism.pdf>

I open this essay with a confession: I was a nerd when I was a kid and I expressed my nerdiness most clearly as a science fiction fan. I stood in line for hours to see Return of the Jedi the day it opened. Ewoks notwithstanding, I truly enjoyed this film. I also spent many an afternoon in my parents’ backyard with my sisters, friends, and cousins reenacting scenes from our favorite movies and TV shows. We pulled apart transistor radios and stuffed their entrails into our socks to mimic the Bionic Woman and we held a fraying tennis racket over our faces to play the role of her formidable nemesis, the fembot. A rusty shopping cart, boosted from a supermarket parking lot, doubled as the Millennium Falcon and an old olla my mother had used for cooking beans was transformed into Darth Vader’s helmet. Nobody told us that girls, much less Mexican girls, weren’t supposed to like science fiction. **Undeniably, few if any of the characters in the mainstream science fiction films and television programs of the 1970s and early 1980s looked like us.** As the African American science fiction writer Octavia E. **Butler pointed out, Star Wars featured “every kind of alien . . . but only one kind of human—white ones”** (Beal 1986, 17). **Sadly, only Ricardo Montalban’s Khan and Blade Runner’s Gaff, played by our homie Edward James Olmos, resembled us. Moreover, there was no mistaking me for any of the good guys—in the strictest sense of “guy.” Yet, despite the genre’s androcentrism and overwhelming whiteness, I found pleasure and meaning in science fiction.** It beckoned me to imagine a world—indeed a universe—beyond the freeways, strip malls, and smog-alert days of my Southern

California childhood. **More than mere escapism, science fiction can prompt us to recognize and rethink the status quo by depicting an alternative world, be it a parallel universe, distant future, or revised past.**

Good science

fiction re-presents the present or past, albeit with a twist. It tweaks what we take to be reality or history and in doing so exposes its constructedness. For this reason, the genre has proven fertile ground for a number of black and feminist writers, artists, and musicians, from Edgar Arceneaux to Marion Zimmer Bradley. These innovative cultural workers have transformed what was once considered the domain of geeky white boys into a rich, exciting, and politically charged medium for the interrogation of ideology, identity, historiography, and epistemology

Chicanxfuturism is a means to transform Mexican American life through criticism of colonial histories by reimagining the savage into something equal and embedded in our future, ultimately undermining whiteness of space and the future.

Ramírez 2 (Catherine S ramírez - Chair of latin american and latino studies department at the University of California Santa Cruz, [PhD in ethnic studies](#) and a BA in English from the University of California, Berkeley)

"Afrofuturism/chicanaafuturism" 2008 ^[B+]

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The concept of Chicanxfuturism, which I introduced in Aztlán in 2004, borrows from theories of Afrofuturism (see Ramírez 2004). Chicanafuturism **explores the ways that new and everyday technologies, including their detritus, transform Mexican American life and culture. It questions the promises of science, technology, and humanism for Chicanas, Chicanos, and other people of color.** And like Afrofuturism, which reflects diasporic experience, **Chicanxfuturism articulates colonial and postcolonial histories of indigenismo, mestizaje, hegemony, and survival.** While it is indebted to Afrofuturism, the concept of Chicanafuturism was also inspired by the work of New Mexican artist Marion C. Martinez. I first saw Martinez's dazzling sculptures and wall hangings at the show Cyber Arte: Tradition Meets Technology, held at the Museum of International Folk Art in Santa Fe in 2001. The Catholic images she fashioned from discarded computer components, like circuit boards, disks, wires, and chips, prompted me to rethink the relationship of Chicana/o cultural identity and cultural production to science, technology, and progress. Martinez's artwork illuminates the dynamism and malleability of cultural products and practices as it exposes the impact of science and technology on the people of the upper Río Grande Valley. She has found inspiration not only at a dump at Los Alamos National Laboratory (the origin of some of the materials that have ended up in her pieces), but also from New Mexico's esteemed santo tradition and from pre-Columbian Mesoamerican imagery. Yet, where santos (saints and other Catholic icons) have historically been carved from wood and those colossal Olmec heads were sculpted from stone, her self-labeled "mixed-tech" (think Mixtec) media wall hangings and "AzTechna" (a play on Aztec) brooches are made of machine parts.³ These works simultaneously speak of New Mexico's unique history as a dumping ground for high-tech trash, including radioactive waste, and the planet's growing pile of so-called e-waste.⁴ Instead of applauding science and technology or condemning them altogether, Martinez's work shows how they have transformed Native American and Hispanic life and culture—and how one self-described "Indio-Hispanic" woman has transformed some of the tools of science and technology. Like black people, especially black women, Chicanas, Chicanos, and Native Americans are usually disassociated from science and technology, signifiers of civilization, rationality, and progress. At the same time, many Chicanas, Chicanos, and Native Americans have been injured or killed by and/or for science and technology. Here, I'm thinking of forced sterilizations, environmental racism, and Jared M. Diamond's (1997) provocative argument about the important role guns, germs, and steel played in the European colonization of the New World. **All too often, we are linked to savagery, carnality, intuition, and passion, and we are fixed in a primitive and racialized past. The future, in contrast, is generally imagined as white, as many of the science fiction movies and TV shows of my childhood made evident.** More recently, information **technologies such as the Internet have prompted some cultural critics to celebrate the present and imminent future as "placeless, raceless [and] bodiless"** (Nelson 2002, 1). **Already, people of color have been erased from the future, just as many of us were excised from narratives of the past and remain hidden** from view in the barrios, ghettos, reservations, and prisons of the present.

The word "appropriation" in the topic has no qualifier, so affirming rejects all forms of appropriation. Not only the physical form the aff rejects but also the cultural psychic appropriation of space which we use as a conceptual device that chicanxfuturism takes. chicanxfuturism offers the possibility to subvert our traditionally white realm of space through a reimagining and appropriation of the past, present, and future of mexicans

Ramírez 3 (Catherine S ramírez - Chair of latin american and latino studies department at the University of California Santa Cruz, [PhD in ethnic studies](#) and a BA in English from the University of California, Berkeley)

"Afrofuturism/chicanaafuturism" 2008 ^[B+]

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Finally, **Chicanxfuturism defamiliarizes the familiar.** Like good science fiction, **it brings into relief that which is generally taken for granted, such as tradition, history, or the norm, including normative gender and sexuality.** Martinez's Catholic icons distort the santo tradition of which they are still a part. Set in the near future in the border region between the independent nation of Aztlán and Gringolandia (the former United States of America), Cherríe Moraga's play *The Hungry Woman: A Mexican Medea* (2001) reinterprets ancient Greek and Mesoamerican myths as well as the promises and pitfalls of Chicano cultural nationalism. And Laura Molina's 2004 painting *Amor Alien* (fig. 2) offers a sci-fi riff on mid-twentieth-century Mexican calendar art. **Like Anzaldúa's**

theory, it points to the alien as a symbol for Chicana and Latina sexuality.⁸ Taken as a whole, these works show that science fiction is just as well suited for Chicanas and Chicanos as it is for African Americans. Some, like Amor Alien, are clearly science fiction. Yet for others, such as Los Vendidos and Anzaldúa's Borderlands/La Frontera, the connection to science fiction is probably less apparent at first. Theories of Afrofuturism have taught me to see cultural products that would not necessarily be classified as science or science fiction, like the music of Parliament and Midnight Star, as, or at the very least through the lens of, science and science fiction. These theories have inspired me to ask: **What happens to Chicana/o texts when we read them as science fiction? To Chicana/o cultural identity? And to the concepts of science, technology, civilization, progress, modernity, and the human? These are the questions Chicanafuturism offers and confronts.**

I advocate for the appropriation of outer space by chicanxfuturists entities as a means to critically interrogate and undermine the whiteness of space.

The alt is Chicanxfuturism. Only Through an appropriation of space through our imagination will us chicanos and chicana's be able to stake a claim in the future, the future that was stripped from us by American and Spanish colonial forces. We must embrace the resurgence. Our land on earth was stolen but our dreams of the future are something that can never be taken from us.

Ramírez 4 (Catherine S ramírez - Chair of latin american and latino studies department at the University of California Santa Cruz, [PhD in ethnic studies](#) and a BA in English from the University of California, Berkeley)

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By appropriating the imagery of science and technology, **Chican[x]futurist works disrupt age-old racist and sexist binaries that exclude Chicanas and Chicanos from visions of the future.** Examples include Yolanda M. López's 1988 logo for the Chicana feminist organization Mujeres Activas en Letras y Cambio Social, which depicts a pre-Columbian goddess at a desktop computer; Alma López's 2006 update, La Luchadora, in which a young, athletic brown woman cradles a laptop; and the collaborative projects of the MeChicano Alliance of Space Artists (M.A.S.A.) (fig. 1).⁵ At the same time, **some of the most powerful Chican[x]futurist works, such as** Martínez's santos and Guillermo Gómez-Peña and Roberto Sifuentes's performances as El Naftazteca and El Cybervato, **throw into question** the link between **science, technology, civilization, and progress. In addition, Chican[x]futurism interrogates definitions of the human.** El Teatro Campesino's acto Los Vendidos, first performed in 1967 and thus one of the earliest examples of **Chicanafuturism, offers a more expansive definition of "human" as it criticizes racist and classist perceptions of Chican[x] and Mexicans, especially Mexican workers, as automatons. Similarly, Gloria Anzaldúa's 1987 theory of "alien" consciousness endeavors to undo the legacies of patriarchy, homophobia, and white supremacy in the United States by rejecting Enlightenment epistemology and ontology,** as represented in great part by empiricism and the Cartesian subject.⁷

Thus, the role of the ballot is to vote for whoever better best deconstructs the structural violence of whiteness and colonialism. prefer because the debate space is a site for resisting structural violence. It is a space where students build advocacy skills. There's no such thing as fiat and plans aren't passed just because we think it could, that means the only valuable thing that can come from the round is how to build resistance against oppression.

