

took other approaches. A concern for dignity and virtue ethics was evident, as presented by two of the organizers, Stefan Lorenz Sorgner and Donal O'Máthuna, as well as in contributions from Pieter Bonté and Sangkyun Shin. Colin Hickey argued for enhancement in the context of Kant's duty to cultivate one's talents, while Pieter Lemmens offered a Stieglerian analysis of whether enhancement technologies represent a proletarianization of human abilities. The most surprising paper among the philosophers was by Ben Curtis, who, taking the arguments of Alan Buchanan and Jeff McMahon as axiomatic, argued that a cognitively enhanced "post-person" would have more intrinsic moral worth than any current human. Perhaps unsurprisingly, transhumanism, with its quasi-eschatological leanings and emphasis on betterment, attracted theologians such as Felix Krause and Mateja Donkovic.

Monika Bakke presented a fascinating paper on the rising interest in the microbiome, discussing Sonja Bäümel's *Expanded Self* (2012), where Bäümel, after lowering herself into a giant petri dish, cultivates the bacteria she previously applied to her skin. In the following days, an eerie imprint of her body grows in the bacterial flora of the tank. This was contrasted to Craig Venter's microbiome project and a talk he gave at NASA on 30 October 2010. With echoes of Clynes and Kline's "Cyborgs and Space," Venter proposes to change the human bacterial flora to adapt astronauts for the living conditions in space. Margaret Barkovic and Neva Lukic presented Jalila Essaidi's 2.6g 329m/s, a "second skin" created out of spider's silk, designed to be bulletproof. David Louwrier discussed his bioart project *Solar Fish* that planned to inject zebrafish embryos with photosynthetic cyanobacteria to enable the fish to obtain energy directly from the sun: the project was ultimately prevented by an EU law restricting experiments on embryos less than eight days old. David Roden argued that academic debate on transhumanism is split between what he calls "critical posthumanism" and "speculative posthumanism." According to Roden, these views are presented, for example in Cary Wolfe's *What is Posthumanism?* (2010), as radically different. Contra Wolfe, Roden adopts the term "wide human descendant" and suggests that neither human essentialism nor a privileging of disembodiment (critiqued by N. Katherine Hayles) is inevitably problematic.

The conference schedule—with a long break during the middle of each day—allowed plenty of time for informal discussion. Since the attendees were mostly from outside of Croatia this created a strong community. *Enhancement* was the third conference for this collaboration, and the organizers are promising a fourth in 2013.—**Hallvard Haug, Birkbeck College, London**

"Sounds of Space" Workshop. Convened by Alexander C.T. Geppert, William R. Macauley, and Daniel Brandau—all members of the research group "The Future in the Stars: European Astroculture and Extraterrestrial Life in the Twentieth Century"—the workshop "Sounds of Space" took place at the Freie Universität Berlin on 30 November and 1 December 2012. And what a great event this was: in many ways, it can serve as a template for successful, small-scale academic meetings. The theme was clearly defined but still invited a wide

range of approaches. The single-track sessions featured only twelve speakers, which helped avoid hasty switchovers; and it offered more than ample time for discussions—ultimately the most important element of such gatherings. The goal of the workshop was to examine the role of technology, craft skills, and situated knowledges in representing outer space and space exploration in a wide range of sonic forms, from mission recordings to musical compositions, seeking to reflect the vastness or emptiness of outer space. The main focus was on the period extending from the late 1940s to 1980, the heyday of the Space Age, but several presentations focused on more recent aural phenomena such as the sonification of astrophysics and contemporary musical genres.

The most rewarding aspect of the event was its multidisciplinarity, which brought together scientists, musicologists, museum curators, and sociologists of science as well as scholars of cultural and sound studies. While the workshop did not focus on the sf narratives of the space age, the phrase “science fiction” was constantly invoked, starting with James Wierzbicki, whose books include a study of the electronic score of *Forbidden Planet* (1956) and who, in the opening keynote lecture, suggested a tentative classification of the imagined sounds of outer space in the sf films of the 1950s and 1960s. Other papers of immediate interest for *SFS* readers included Johan Stenström’s presentation on *Aniara*, Harry Martinson’s 1956 Swedish sf verse epic later adapted as an opera (I wonder how many of us know about it: I certainly did not, and its existence adds yet another piece of evidence to the discussion of local sf traditions). Also notable was Stefan Helmreich’s discussion of *Scrambles of Earth*, a mock alien audio-text exploring the idiosyncrasies of non-human hearing/listening. Ultimately, however, all papers offered fascinating points of entry for those interested in sf and its intersections with science, politics, and—more importantly—sound arts and music, a field whose intersections with sf are in need of further scholarship. A volume of essays based on the presentations is planned.—**Pawel Frelik, MCSU, Lublin, Poland**

Who Originated the SF Term “Chronoclasm”? It may be that John Wyndham invented the word “chronoclasm” for his time-paradox story “The Chronoclasm,” first published in February 1953 in *Star Science Fiction Stories* edited by Frederik Pohl. Minus the definite article, it was first published in one of Wyndham’s own collections as the lead story in what was originally also titled *Chronoclasm* but was published in 1956 as *The Seeds of Time*. Are any readers aware of a pre-February 1953 use of the term in an sf novel, story, play, or poem, or in some form of related (or not related) non-fiction? If not, Wyndham should be credited with inventing the word “chronoclasm” or perhaps just its sf meaning. He is, of course, already famous as the inventor of the word “triffid” and its vegetable life form.

The word “chronoclasm” does not appear in any printed or online version of *The Oxford English Dictionary* and its supplements. It is also not to be found in *Brave New Words: The Oxford Dictionary of Science Fiction* (2007), edited by Jeff Prucher. There is, however, an online *Wiktionary* entry that lists these four meanings: