Flatline Constructs Gothic Materialism And Cyberne

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Planet Utopia Mark Featherstone 2017-02-17 The key figure of the capitalist utopia is the individual who is ultimately free. The capitalist's ideal society is designed to protect this freedom. However, within Planet Utopia: Utopia, Dystopia, Globalisation, Featherstone argues that capitalist utopian vision, which is most clearly expressed in theories of global finance, is no longer sustainable today. This book concerns the status of utopian thinking in contemporary global society and the possibility of imagining alternative ways of living outside of capitalism. Using a range of sociological and philosophical theories to write the first intellectual history of the capitalist utopia in English, Featherstone provokes the reader into thinking about ways of moving beyond this model of organising social life through sociological modes of thought. Indeed, this enlightening volume seeks to show how utopian thinking about the way people should live has been progressively captured by capitalism with the result that it is difficult to imagine alternatives to capitalist society today. Presenting sociology and sociological thinking as a utopian alternative to the capitalist utopia, Planet Utopia will appeal to postgraduate and postdoctoral students interested in subjects including Sociology, Social Theory, Cultural Studies, Cultural Theory and Continental Philosophy.

Radical Atheism Martin Hägglund 2008 Radical Atheism challenges the religious appropriation of Derrida's work and offers a compelling new account of his thinking on time and space, life and death, good and evil, self and other.

Deconstruction Machines Justin Joque 2018-02-27 A bold new theory of cyberwar argues that militarized hacking is best understood as a form of deconstruction From shadowy attempts to steal state secrets to the explosive destruction of Iranian centrifuges, cyberwar has been a vital part of statecraft for nearly thirty years. But although computer-based warfare has been with us for decades, it has changed dramatically since its emergence in the 1990s, and the pace of change is accelerating. In Deconstruction Machines, Justin Joque inquires into the fundamental nature of cyberwar through a detailed investigation of what happens at the crisis points when cybersecurity systems break down and reveal their internal contradictions. He

concludes that cyberwar is best envisioned as a series of networks whose constantly shifting connections shape its very possibilities. He ultimately envisions cyberwar as a form of writing, advancing the innovative thesis that cyber attacks should be seen as a militarized form of deconstruction in which computer programs are systems that operate within the broader world of texts. Throughout, Joque addresses hot-button subjects such as technological social control and cyber-resistance entities like Anonymous and Wikileaks while also providing a rich, detailed history of cyberwar. Deconstruction Machines provides a necessary new interpretation of deconstruction and timely analysis of media, war, and technology.

Fanged Noumena Nick Land 2011-04-01 A dizzying trip through the mind(s) of the provocative and influential thinker Nick Land. During the 1990s British philosopher Nick Land's unique work, variously described as "rabid nihilism," "mad black deleuzianism," and "cybergothic," developed perhaps the only rigorous and culturally-engaged escape route out of the malaise of "continental philosophy" —a route that was implacably blocked by the academy. However, Land's work has continued to exert an influence, both through the British "speculative realist" philosophers who studied with him, and through the many cultural producers—writers, artists, musicians, filmmakers—who have been invigorated by his uncompromising and abrasive philosophical vision. Beginning with Land's early radical rereadings of Heidegger, Nietzsche, Kant and Bataille, the volume collects together the papers, talks and articles of the mid-90s—long the subject of rumour and vague legend (including some work which has never previously appeared in print)—in which Land developed his futuristic theory-fiction of cybercapitalism gone amok; and ends with his enigmatic later writings in which Ballardian fictions, poetics, cryptography, anthropology, grammatology and the occult are smeared into unrecognisable hybrids. Fanged Noumena gives a dizzying perspective on the entire trajectory of this provocative and influential thinker's work, and has introduced his unique voice to a new generation of readers.

Flatline Constructs Mark Fisher 2018-02 Donna Haraway's celebrated observation that "our machines are disturbingly lively, while we ourselves are frighteningly inert" has given this issue a certain currency in contemporary cyber-theory. But what is in- teresting about Haraway's remark - its challenge to the oppositional think- ing that sets up free will against determinism, vitalism against mechanism - has seldom been processed by a mode of theorizing which has tended to reproduce exactly the same oppositions. These theoretical failings, it will be argued here, arise from a resistance to pursuing cybernetics to its limits (a failure evinced as much by cyberneticists as by cultural theorists, it must be added). Unraveling the implications of cybernetics, it will be claimed, takes us out to the Gothic flatline. The Gothic flatline designates a zone of radical immanence. And to theorize this flatline demands a new approach, one committed to the theorization of immanence. This thesis calls that approach Gothic Materialism.

Fictioning David Burrows 2019-01-22 In this extensively illustrated book containing over 80 diagrams and images of artworks, David Burrows and Simon O'Sullivan explore the process of fictioning in contemporary art through three focal points: performance fictioning, science fictioning and machine fictioning.

The Transhumanist Wager Zoltan Istvan 2013 Philosopher, entrepreneur, and former National Geographic and New York Times correspondent Zoltan Istvan presents his visionary novel, The Transhumanist Wager, as a seminal statement of our times. Scorned by over 500

publishers and literary agents around the world, his philosophical thriller has been called "revolutionary" and "socially dangerous" by readers, scholars, and religious authorities. The novel debuts a challenging original philosophy, which rebuffs modern civilization by inviting the end of the human species-and declaring the onset of something greater. Set in the present day, the novel tells the story of transhumanist Jethro Knights and his unwavering quest for immortality via science and technology. Fighting against him are fanatical religious groups, economically depressed governments, and mystic Zoe Bach: a dazzling trauma surgeon and the love of his life, whose belief in spirituality and the afterlife is absolute. Exiled from America and reeling from personal tragedy, Knights forges a new nation of willing scientists on the world's largest seasteading project, Transhumania. When the world declares war against the floating city, demanding an end to its renegade and godless transhuman experiments and ambitions, Knights strikes back, leaving the planet forever changed.

The Medium Is the Monster Mark A. McCutcheon 2018-04-21 Technology, a word that emerged historically first to denote the study of any art or technique, has come, in modernity, to describe advanced machines, industrial systems, and media. McCutcheon argues that it is Mary Shelley's 1818 novel Frankenstein that effectively reinvented the meaning of the word for modern English. It was then Marshall McLuhan's media theory and its adaptations in Canadian popular culture that popularized, even globalized, a Frankensteinian sense of technology. The Medium Is the Monster shows how we cannot talk about technology—that human-made monstrosity—today without conjuring Frankenstein, thanks in large part to its Canadian adaptations by pop culture icons such as David Cronenberg, William Gibson, Margaret Atwood, and Deadmau5. In the unexpected connections illustrated by The Medium Is the Monster, McCutcheon brings a fresh approach to studying adaptations, popular culture, and technology.

Ghosts of My Life Mark Fisher 2022-07-29 This collection of writings by Mark Fisher, author of acclaimed Capitalist Realism, argues that we are haunted by futures that failed to happen. Fisher searches for the traces of these lost futures in the work of David Peace, John Le Carré, Christopher Nolan, Joy Division, Burial and many others. THIS BRAND NEW EDITION FEATURES A NEW INTRODUCTION BY MATT COLQUHOUN AND NEW AFTERWORD BY SIMON REYNOLDS.

Anti-Computing Caroline Bassett 2021-11 The computerization of culture appears relentless and unstoppable. In response Anti-Computing deals in dissent. Engaging with critical theory and media archaeology, working with rich and varied materials, it explores key moments when computer technologies, logics, techniques, imaginaries, utopias have been questioned, disputed, or refused.

Postcapitalist Desire Mark Fisher 2020-09-22 A collection of transcripts from Mark Fisher's final series of lectures at Goldsmiths, University of London, in late 2016. Edited with an introduction by Matt Colquhoun, this collection of lecture notes and transcriptions reveals acclaimed writer and blogger Mark Fisher in his element -- the classroom -- outlining a project that Fisher's death left so bittersweetly unfinished. Beginning with that most fundamental of questions -- "Do we really want what we say we want?" -- Fisher explores the relationship between desire and capitalism, and wonders what new forms of desire we might still excavate from the past, present, and future. From the emergence and failure of the counterculture in the 1970s to the continued development of his left-accelerationist line of thinking, this volume charts a tragically interrupted course for thinking about the raising of a new kind of consciousness, and

the cultural and political implications of doing so. For Fisher, this process of consciousness raising was always, fundamentally, psychedelic -- just not in the way that we might think...

#Accelerate Robin Mackay 2019-01-15 An apparently contradictory yet radically urgent collection of texts tracing the genealogy of a controversial current in contemporary philosophy. Accelerationism is the name of a contemporary political heresy: the insistence that the only radical political response to capitalism is not to protest, disrupt, critique, or détourne it, but to accelerate and exacerbate its uprooting, alienating, decoding, abstractive tendencies. #Accelerate presents a genealogy of accelerationism, tracking the impulse through 90s UK darkside cyberculture and the theory-fictions of Nick Land, Sadie Plant, Iain Grant, and CCRU, across the cultural underground of the 80s (rave, acid house, SF cinema) and back to its sources in delirious post-68 ferment, in texts whose searing nihilistic jouissance would later be disavowed by their authors and the marxist and academic establishment alike. On either side of this central sequence, the book includes texts by Marx that call attention to his own "Prometheanism," and key works from recent years document the recent extraordinary emergence of new accelerationisms steeled against the onslaughts of neoliberal capitalist realism, and retooled for the twenty-first century. At the forefront of the energetic contemporary debate around this disputed, problematic term, #Accelerate activates a historical conversation about futurality, technology, politics, enjoyment, and capital. This is a legacy shot through with contradictions, yet urgently galvanized today by the poverty of "reasonable" contemporary political alternatives.

Posthumanity: Merger and Embodiment 2020-05-18 The chapters in this volume reflect the debates that progressed during the 4th Global Conference on Visions of Humanity in Cyberculture, Cyberspace and Science Fiction, held as a part of Cyber Hub activity in the frames of the ID.net Critical Issues research in Oxford, United Kingdom in July 2009.

How We Became Posthuman N. Katherine Hayles 1999-02-15 In this age of DNA computers and artificial intelligence, information is becoming disembodied even as the "bodies" that once carried it vanish into virtuality. While some marvel at these changes, envisioning consciousness downloaded into a computer or humans "beamed" Star Trek-style, others view them with horror, seeing monsters brooding in the machines. In How We Became Posthuman, N. Katherine Hayles separates hype from fact, investigating the fate of embodiment in an information age. Hayles relates three interwoven stories: how information lost its body, that is, how it came to be conceptualized as an entity separate from the material forms that carry it; the cultural and technological construction of the cyborg; and the dismantling of the liberal humanist "subject" in cybernetic discourse, along with the emergence of the "posthuman." Ranging widely across the history of technology, cultural studies, and literary criticism, Hayles shows what had to be erased, forgotten, and elided to conceive of information as a disembodied entity. Thus she moves from the post-World War II Macy Conferences on cybernetics to the 1952 novel Limbo by cybernetics aficionado Bernard Wolfe; from the concept of self-making to Philip K. Dick's literary explorations of hallucination and reality; and from artificial life to postmodern novels exploring the implications of seeing humans as cybernetic systems. Although becoming posthuman can be nightmarish, Hayles shows how it can also be liberating. From the birth of cybernetics to artificial life, How We Became Posthuman provides an indispensable account of how we arrived in our virtual age, and of where we might go from here.

Information Arts Stephen Wilson 2003-02-28 An introduction to the work and ideas of artists who use—and even influence—science and technology. A new breed of contemporary artist engages science and technology—not just to adopt the vocabulary and gizmos, but to explore and comment on the content, agendas, and possibilities. Indeed, proposes Stephen Wilson, the role of the artist is not only to interpret and to spread scientific knowledge, but to be an active partner in determining the direction of research. Years ago, C. P. Snow wrote about the "two cultures" of science and the humanities; these developments may finally help to change the outlook of those who view science and technology as separate from the general culture. In this rich compendium, Wilson offers the first comprehensive survey of international artists who incorporate concepts and research from mathematics, the physical sciences, biology, kinetics, telecommunications, and experimental digital systems such as artificial intelligence and ubiquitous computing. In addition to visual documentation and statements by the artists, Wilson examines relevant art-theoretical writings and explores emerging scientific and technological research likely to be culturally significant in the future. He also provides lists of resources including organizations, publications, conferences, museums, research centers, and Web sites.

Media Culture Douglas Kellner 2003-07-13 First published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

Consuming Youth Robert Latham 2007-11-01 From the novels of Anne Rice to The Lost Boys, from The Terminator to cyberpunk science fiction, vampires and cyborgs have become strikingly visible figures within American popular culture, especially youth culture. In Consuming Youth, Rob Latham explains why, showing how fiction, film, and other media deploy these ambiguous monsters to embody and work through the implications of a capitalist system in which youth both consume and are consumed. Inspired by Marx's use of the cyborg vampire as a metaphor for the objectification of physical labor in the factory, Latham shows how contemporary images of vampires and cyborgs illuminate the contradictory processes of empowerment and exploitation that characterize the youth-consumer system. While the vampire is a voracious consumer driven by a hunger for perpetual youth, the cyborg has incorporated the machineries of consumption into its own flesh. Powerful fusions of technology and desire, these paired images symbolize the forms of labor and leisure that American society has staked out for contemporary youth. A startling look at youth in our time, Consuming Youth will interest anyone concerned with film, television, and popular culture.

Letters and Journals Relating to the War of the American Revolution, and the Capture of the German Troops at Saratoga Friederike Charlotte Luise Freifrau von Riedesel 1867

Media Ecologies David Gee Reader in Digital Media Matthew Fuller 2005 A "dirty materialist" ride through the media cultures of pirate radio, photography, the Internet, media art, cultural evolution, and surveillance.

Spinal Catastrophism Thomas Moynihan 2019-12-03 The historical continuity of spinal catastrophism, traced across multiform encounters between philosophy, psychology, biology, and geology. Drawing on cryptic intimations in the work of J. G. Ballard, Georges Bataille, William Burroughs, André Leroi-Gourhan, Elaine Morgan, and Friedrich Nietzsche, in the late twentieth century Daniel Barker formulated the axioms of spinal catastrophism: If human morphology, upright posture, and the possibility of language are the ramified accidents of

natural history, then psychic ailments are ultimately afflictions of the spine, which itself is a scale model of biogenetic trauma, a portable map of the catastrophic events that shaped that atrocity exhibition of evolutionary traumata, the sick orthograde talking mammal. Tracing its provenance through the biological notions of phylogeny and "organic memory" that fueled early psychoanalysis, back into idealism, nature philosophy, and romanticism, and across multiform encounters between philosophy, psychology, biology, and geology, Thomas Moynihan reveals the historical continuity of spinal catastrophism. From psychoanalysis and myth to geology and neuroanatomy, from bioanalysis to chronopathy, from spinal colonies of proto-minds to the retroparasitism of the CNS, from "railway spine" to Elizabeth Taylor's lost gill-slits, this extravagantly comprehensive philosophical adventure uses the spinal cord as a guiding thread to rediscover forgotten pathways in modern thought. Moynihan demonstrates that, far from being an fanciful notion rendered obsolete by advances in biology, spinal catastrophism dramatizes fundamental philosophical problematics of time, identity, continuity, and the transcendental that remain central to any attempt to reconcile human experience with natural history.

The Weird and the Eerie Mark Fisher 2017-01-31 A noted British cultural critic takes on some of the strangest works of art from the 20th century and dissects our fascination with the unsettling in popular music, film, and writing What exactly are the Weird and the Eerie? Two closely related but distinct modes, and each possesses its own distinct properties. Both have often been associated with Horror, but this genre alone does not fully encapsulate the pull of the outside and the unknown. In several essays, Mark Fisher argues that a proper understanding of the human condition requires examination of transitory concepts such as the Weird and the Eerie. Featuring discussion of the works of: H. P. Lovecraft, H. G. Wells, M.R. James, Christopher Priest, Joan Lindsay, Nigel Kneale, Daphne Du Maurier, Alan Garner and Margaret Atwood, and films by Stanley Kubrick, Jonathan Glazer and Christopher Nolan.

Technophobia! Daniel Dinello 2013-08-26 Techno-heaven or techno-hell? If you believe many scientists working in the emerging fields of twenty-first-century technology, the future is blissfully bright. Initially, human bodies will be perfected through genetic manipulation and the fusion of human and machine; later, human beings will completely shed the shackles of pain, disease, and even death, as human minds are downloaded into death-free robots whereby they can live forever in a heavenly "posthuman" existence. In this techno-utopian future, humanity will be saved by the godlike power of technology. If you believe the authors of science fiction, however, posthuman evolution marks the beginning of the end of human freedom, values, and identity. Our dark future will be dominated by mad scientists, rampaging robots, killer clones, and uncontrollable viruses. In this timely new book, Daniel Dinello examines "the dramatic conflict between the techno-utopia promised by real-world scientists and the techno-dystopia predicted by science fiction." Organized into chapters devoted to robotics, bionics, artificial intelligence, virtual reality, biotechnology, nanotechnology, and other significant scientific advancements, this book summarizes the current state of each technology, while presenting corresponding reactions in science fiction. Dinello draws on a rich range of material, including films, television, books, and computer games, and argues that science fiction functions as a valuable corrective to technological domination, countering techno-hype and reflecting the "weaponized, religiously rationalized, profit-fueled" motives of such science. By imaging a disastrous future of posthuman techno-totalitarianism, science fiction encourages us to construct ways to contain new technology, and asks its audience perhaps the most important question of the twenty-first century: is technology out of control?

Autotheory as Feminist Practice in Art, Writing, and Criticism Lauren Fournier 2021-02-23 Autotheory--the commingling of theory and philosophy with autobiography--as a mode of critical artistic practice indebted to feminist writing and activism. In the 2010s, the term "autotheory" began to trend in literary spheres, where it was used to describe books in which memoir and autobiography fused with theory and philosophy. In this book, Lauren Fournier extends the meaning of the term, applying it to other disciplines and practices. Fournier provides a long-awaited account of autotheory, situating it as a mode of contemporary, post-1960s artistic practice that is indebted to feminist writing, art, and activism. Investigating a series of works by writers and artists including Chris Kraus and Adrian Piper, she considers the politics, aesthetics, and ethics of autotheory.

Twelve Years a Slave Solomon Northup 2021-01-01 "Having been born a freeman, and for more than thirty years enjoyed the blessings of liberty in a free State—and having at the end of that time been kidnapped and sold into Slavery, where I remained, until happily rescued in the month of January, 1853, after a bondage of twelve years—it has been suggested that an account of my life and fortunes would not be uninteresting to the public." -an excerpt

Cyborg Theatre J. Parker-Starbuck 2011-04-28 This book articulates the first theoretical context for a 'cyborg theatre', metaphorically integrating on-stage bodies with the technologized, digitized, or mediatized, to re-imagine subjectivity for a post-human age. It covers a variety of examples, to propose new theoretical tools for understanding performance in our changing world.

Virtual Futures Joan Broadhurst Dixon 2005-07-20 Virtual Futures explores the ideas that the future lies in its ability to articulate the consequences of an increasingly synthetic and virtual world. New technologies like cyberspace, the internet, and Chaos theory are often discussed in the context of technology and its potential to liberate or in terms of technophobia. This collection examines both these ideas while also charting a new and controversial route through contemporary discourses on technology; a path that discusses the material evolution and the erotic relation between humans and machines. Virtual Futures brings together diverse fields such as cyberfeminism, materialist philosophy, postmodern fiction, computing culture and performance art, with essays by Sadie Plant, Stelarc and Manuel de Landa (to name a few). The collection heralds the death of humanism and the ride of posthuman pragmatism. The contested zone of debate throughout these essays is the notion of the posthuman, or the possibility of the cyborg as the free human. Viewed by some writers as a threat to human life and humanism itself, others in the collection describe the posthuman as a critical perspective that anticipates the next step in evolution: the integration or synthesis of humans and machines, organic life and technology. This view of technology and information is heavily influenced by Anglo American literature, especially cyberpunk, Pynchon and Ballard, as well as the materialist philosophies of Freud, Deleuze, and Haraway, Virtual Futures provides analyses by both established theorists and the most innovative new voices working in conjunction between the arts and contemporary technology.

To Live and Think Like Pigs Gilles Chatelet 2014-09-05 A startlingly prescient treatise on the cybernetic automation of society and a burlesque satire of its middle-class celebrants. An uproarious portrait of the evils of the market and a technical manual for its innermost ideological workings, this is the story of how the perverted legacy of liberalism sought to knead Marx's "free peasant" into a statistical "average man"—pliant raw material for the

sausage-machine of postmodernity. Combining the incandescent wrath of the betrayed comrade with the acute discrimination of the mathematician-physicist, Châtelet scrutinizes the pseudoscientific alibis employed to naturalize "market democracy" and the "triple alliance" between politics, economics, and cybernetics. A bestseller in France on its publication in 1998, this book remains crucial reading for any future politics that wants to replace individualism with individuation and libertarianism with liberation, this new translation constitutes a major contribution to contemporary debate on neoliberalism, economics, and capitalist subjectivation.

Egress Matt Colquhoun 2020-03-10 Egress is the first book to consider the legacy and work of the writer, cultural critic and cult academic Mark Fisher. Narrated in orbit of his death as experienced by a community of friends and students in 2017, it analyses Fisher's philosophical trajectory, from his days as a PhD student at the University of Warwick to the development of his unfinished book on Acid Communism. Taking the word "egress" as its starting point—a word used by Fisher in his book The Weird and the Eerie to describe an escape from present circumstances as experiences by the characters in countless examples of weird fiction—Egress consider the politics of death and community in a way that is indebted to Fisher's own forms of cultural criticism, ruminating on personal experience in the hope of making it productively impersonal.

Posthuman Gothic Anya Heise-von der Lippe 2017-11-01 Posthuman Gothic is an edited collection of thirteen chapters, and offers a structured, dialogical contribution to the discussion of the posthuman Gothic. Contributors explore the various ways in which posthuman thought intersects with Gothic textuality and mediality. The texts and media under discussion – from I am Legend to In the Flesh, and from Star Trek to The Truman Show, transgress the boundaries of genre, moving beyond the traditional scope of the Gothic. These texts, the contributors argue, destabilise ideas of the human in a number of ways. By confronting humanity and its Others, they introduce new perspectives on what we traditionally perceive as human. Drawing on key texts of both Gothic and posthumanist theory, the contributors explore such varied themes as posthuman vampire and zombie narratives, genetically modified posthumans, the posthuman in video games, film and TV, the posthuman as a return to nature, the posthuman's relation to classic monster narratives, and posthuman biohorror and theories of prometheanism and accelerationism. In its entirety, the volume offers a first attempt at addressing the various intersections of the posthuman and the Gothic in contemporary literature and media.

Art Encounters Deleuze and Guattari S. O'Sullivan 2005-12-16 In a series of philosophical discussions and artistic case studies, this volume develops a materialist and immanent approach to modern and contemporary art. The argument is made for a return to aesthetics - an aesthetics of affect - and for the theorization of art as an expanded and complex practice. Staging a series of encounters between specific Deleuzian concepts - the virtual, the minor, the fold, etc. - and the work of artists that position their work outside of the gallery or 'outside' of representation - Simon O'Sullivan takes Deleuze's thought into other milieus, allowing these 'possible worlds' to work back on philosophy.

The Poetics of Science Fiction Peter Stockwell 2014-06-11 The Poetics of Science Fiction uniquely uses the science of linguistics to explore the literary universe of science fiction. Developing arguments about specific texts and movements throughout the twentieth-century,

the book is a readable discussion of this most popular of genres. It also uses the extreme conditions offered by science fiction to develop new insights into the language of the literary context. The discussion ranges from a detailed investigation of new words and metaphors, to the exploration of new worlds, from pulp science fiction to the genre's literary masterpieces, its special effects and poetic expression. Speculations and extrapolations throughout the book engage the reader in thought-experiments and discussion points, with selected further reading making it a useful source book for classroom and seminar.

K-punk Mark Fisher 2018-11-13 A comprehensive collection of the writings of Mark Fisher (1968-2017), whose work defined critical writing for a generation. This comprehensive collection brings together the work of acclaimed blogger, writer, political activist and lecturer Mark Fisher (aka k-punk). Covering the period 2004 - 2016, the collection will include some of the best writings from his seminal blog k-punk; a selection of his brilliantly insightful film, television and music reviews; his key writings on politics, activism, precarity, hauntology, mental health and popular modernism for numerous websites and magazines; his final unfinished introduction to his planned work on "Acid Communism"; and a number of important interviews from the last decade. Edited by Darren Ambrose and with a foreword by Simon Reynolds.

Also Make the Heavens Svante Lovén 2010

Francisco J. Varela 1946-2001 Jeanette Bopry 2004 A volume dedicated to the life and work of Francisco Varela, this is an issue of the journal "Cybernetics and Human Knowing".

Economic Science Fictions William Davies 2018-05-11 An innovative new anthology exploring how science fiction can motivate new approaches to economics. From the libertarian economics of Ayn Rand to Aldous Huxley's consumerist dystopias, economics and science fiction have often orbited each other. In Economic Science Fictions, editor William Davies has deliberately merged the two worlds, asking how we might harness the power of the utopian imagination to revitalize economic thinking. Rooted in the sense that our current economic reality is no longer credible or viable, this collection treats our economy as a series of fictions and science fiction as a means of anticipating different economic futures. It asks how science fiction can motivate new approaches to economics and provides surprising new syntheses, merging social science with fiction, design with politics, scholarship with experimental forms. With an opening chapter from Ha-Joon Chang as well as theory, short stories, and reflections on design, this book from Goldsmiths Press challenges and changes the notion that economics and science fiction are worlds apart. The result is a wealth of fresh and unusual perspectives for anyone who believes the economy is too important to be left solely to economists. Contributors AUDINT, Khairani Barokka, Carina Brand, Ha-Joon Chang, Miriam Cherry, William Davies, Mark Fisher, Dan Gavshon-Brady and James Pockson, Owen Hatherley, Laura Horn, Tim Jackson, Mark Johnson, Bastien Kerspern, Nora O Murchú, Tobias Revell et al., Judy Thorne, Sherryl Vint, Joseph Walton, Brian Willems

William Gibson Tom Henthorne 2011-07-29 William Gibson, author of the cyberpunk classic, Neuromancer (1984), is one today's most widely read science fiction writers. This companion is meant both for general readers and for scholars interested in Gibson's oeuvre. In addition to providing a literary and cultural context for works ranging from Gibson's first short story, "Fragments of a Hologram Rose" (1977), to his recent, bestselling novel, Zero History (2010),

the companion offers commentary on Gibson's subjects, themes, and approaches. It also surveys existing scholarship on Gibson's work in an accessible way and provides an extensive bibliography to facilitate further study of William Gibson's writing, influence, and place in the history of science fiction and in literature as a whole.

Small Worlds Warren F. Motte 1999-01-01 Small Worlds examines the minimalist trend in French writing, from the early 1980s to the present. Warren Motte first considers the practice of minimalist in other media, such as the plastic arts and music, and then proposes a theoretical model of minimalist literature. Subsequent chapters are devoted to the work of a variety of contemporary French writers and a diversity of literary genres. In his discussion of minimalism, Motte considers smallness and simplicity, a reduction of means (and the resulting amplification of effect), immediacy, directness, clarity, repetition, symmetry, and playfulness. He argues that economy of expression offers writers a way of renovating traditional literary forms and allows them to represent human experience more directly. Motte provides close readings of novels by distinguished contemporary French writers, including Edmond Jabes, Annie Ernaux, Herve Guibert, Marie Redonnet, Jean Echenoz, Olivier Targowla, and Emmanuele Bernheim, demonstrating that however diverse their work may otherwise be, they have all exploited the principle of formal economy in their writing. Warren Motte is a professor of French at the University of Colorado, Boulder. Playtexts: Ludics in Contemporary Literature (Nebraska 1995) is his most recent book.

The Cybernetic Hypothesis Tiqqun 2020-04-14 An early text from Tiqqun that views cybernetics as a fable of late capitalism, and offers tools for the resistance. The cybernetician's mission is to combat the general entropy that threatens living beings, machines, societies—that is, to create the experimental conditions for a continuous revitalization, to constantly restore the integrity of the whole. —from The Cybernetic Hypothesis This early Tiqqun text has lost none of its pertinence. The Cybernetic Hypothesis presents a genealogy of our "technical" present that doesn't point out the political and ethical dilemmas embedded in it as if they were puzzles to be solved, but rather unmasks an enemy force to be engaged and defeated. Cybernetics in this context is the teknê of threat reduction, which unfortunately has required the reduction of a disturbing humanity to packets of manageable information. Not so easily done. Not smooth. A matter of civil war, in fact. According to the authors, cybernetics is the latest master fable, welcomed at a certain crisis juncture in late capitalism. And now the interesting question is: Has the guest in the house become the master of the house? The "cybernetic hypothesis" is strategic. Readers of this little book are not likely to be naive. They may be already looking, at least in their heads, for a weapon, for a counter-strategy. Tiqqun here imagines an unbearable disturbance to a System that can take only so much: only so much desertion, only so much destituent gesture, only so much guerilla attack, only so much wickedness and joy.

Fifty Key Figures in Cyberpunk Culture Anna McFarlane 2022-05-13 A collection of engaging essays on some of the most significant figures in cyberpunk culture, this outstanding guide charts the rich and varied landscape of cyberpunk from the 1970s to present day. The collection features key figures from a variety of disciplines, from novelists, critical and cultural theorists, philosophers, and scholars, to filmmakers, comic book artists, game creators, and television writers. Important and influential names discussed include: J. G. Ballard, Jean Baudrillard, Rosi Braidotti, Charlie Brooker, Pat Cadigan, William Gibson, Donna J. Haraway, Nalo Hopkinson, Janelle Monáe, Annalee Newitz, Katsuhiro Ōtomo, Sadie Plant, Mike

Pondsmith, Ridley Scott, Bruce Sterling, and the Wachowskis. The editors also include an afterword of 'Honorable Mentions' to highlight additional figures and groups of note that have played a role in shaping cyberpunk. This accessible guide will be of interest to students and scholars of cultural studies, film studies, literature, media studies, as well as anyone with an interest in cyberpunk culture and science fiction.

Dictionary of Jargon (Routledge Revivals) Jonathon Green 2013-10-02 First published in 1987, the Dictionary of Jargon expands on its predecessor Newspeak (Routledge Revivals, 2014) as an authoritative reference guide to specialist occupational slang, or jargon. Containing around 21, 000 entries, the dictionary encompasses a truly eclectic range of fields and includes extensive coverage of both British and U.S. jargon. Areas dealt with range from marketing to medicine, from advertising to artificial intelligence and from skiing to sociology. This is a fascinating resource for students of lexicography and professional lexicographers, as well as the general inquisitive reader.