

# William Gibson Bridge Trilogy

## William Gibson

Works by William Gibson Source Wikipedia, 2013-09 Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (works not included). Pages: 46. Chapters: Bridge trilogy, Novels by William Gibson, Short stories by William Gibson, Sprawl trilogy, Neuromancer, Pattern Recognition, Spook Country, Agrippa, List of works of William Gibson, Disneyland with the Death Penalty, The Difference Engine, Count Zero, All Tomorrow's Parties, Kill Switch, Skinner's Room, Tessier-Ashpool, First Person Shooter, Virtual Light, Idoru, Hinterlands, Johnny Mnemonic, Konrad, Molly Millions, Red Star, Winter Orbit, The Winter Market, Burning Chrome, Mona Lisa Overdrive, The Sprawl, Zero History, The Gernsback Continuum, New Rose Hotel, Bobby Newmark, The Belonging Kind, Dogfight, Fragments of a Hologram Rose. Excerpt: Pattern Recognition is a novel by science fiction writer William Gibson published in 2003. Set in August and September 2002, the story follows Cayce Pollard, a 32-year-old marketing consultant who has a psychological sensitivity to corporate symbols. The action takes place in London, Tokyo, and Moscow as Cayce judges the effectiveness of a proposed corporate symbol and is hired to seek the creators of film clips anonymously posted to the internet. The novel's central theme involves the examination of the human desire to detect patterns or meaning and the risks of finding patterns in meaningless data. Other themes include methods of interpretation of history, cultural familiarity with brand names, and tensions between art and commercialization. The September 11, 2001 attacks are used as a motif representing the transition to the new century. Critics identify influences in Pattern Recognition from Thomas Pynchon's postmodern detective story *The Crying of Lot 49*. Pattern Recognition is Gibson's eighth novel and his first one to be set in the contemporary world. Like his previous work, it has been classified as a science fiction and postmodern...

*All Tomorrow's Parties* William Gibson, 1999 Living a down-and-out existence in Tokyo, Colin Laney is determined to make his way back to the United States and to San Francisco, where, thanks to his special sensitivities about people and events, he believes a pivotal moment in human history will take place sometime in the future.

Virtual Light William Gibson, 1994-07-01 NEW YORK TIMES bestseller • 2005: Welcome to NoCal and SoCal, the uneasy sister-states of what used to be California. The millennium has come and gone, leaving in its wake only stunned survivors. In Los Angeles, Berry Rydell is a former armed-response rentacop now working for a bounty hunter. Chevette Washington is a bicycle messenger turned pickpocket who impulsively snatches a pair of innocent-looking sunglasses. But these are no

ordinary shades. What you can see through these high-tech specs can make you rich—or get you killed. Now Berry and Chevette are on the run, zeroing in on the digitalized heart of DatAmerica, where pure information is the greatest high. And a mind can be a terrible thing to crash. . . . Praise for Virtual Light “Both exhilarating and terrifying . . . Although considered the master of 'cyberpunk' science fiction, William Gibson is also one fine suspense writer.”—People “A stunner . . . A terrifically stylish burst of kick-butt imagination.”—Entertainment Weekly “Convincing . . . frightening . . . Virtual Light is written with a sense of craft, a sense of humor and a sense of the ultimate seriousness of the problems it explores.”—Chicago Tribune “In the emerging pop culture of the information age, Gibson is the brightest star.”—The San Diego Union-Tribune

**Idoru** William Gibson, 2003-01-01 In twenty-first century Tokyo, Rez, one of the world's biggest rock stars, prepares to marry Rei Toe, Japan's biggest media star, who is known as the Idoru and who exists only in virtual reality. Reprint.

*Bracket 2* Neeraj Bhatia, 2013-01-15 From soft politics, soft power and soft spaces to fluid territories, software and soft programming, Bracket 2 unpacks the use and role of responsive, indeterminate, flexible, and immaterial systems in design. In an era of declared crises--economic, ecological and climatic, among others--the notion of soft systems has gained increasing traction as a counterpoint to permanent, static and hard systems. Acknowledging fluid and indeterminate situations with complex feedback loops that allow for reaction and adaption, the possibility of soft systems has reentered the domain of design. The examples displayed in Bracket goes soft are offered as nothing more than a short catalog of soft systems--some explicitly architectural, others geological, others entirely metaphorical. In all cases, these examples explore how the notion of going soft can be iterated across professions, disciplines, and fields of research. The book is divided into the themes sensing/feedback; interfacing/ enveloping; subverting/hijacking; formatting/ distributing; contingency/ resilience; diffusing/generating. Bracket is a book series structured around an open call that highlights emerging critical issues at the juncture of architecture, environment, and digital culture. The editorial board and jury for Bracket 2 includes Benjamin Bratton, Julia Czerniak, Jeffrey Inaba, Geoff Manaugh, Philippe Rahm, Charles Renfro, as well as co-editors Neeraj Bhatia and Lola Sheppard. Bracket is a collaboration between InfraNet Lab and Archinect.

Cyberpunk in a Transnational Context Takayuki Tatsumi, 2019-08-20 Mike Mosher's "Some Aspects of Californian Cyberpunk" vividly reminds us of the influence of West Coast counterculture on cyberpunks, with special emphasis on 1960s theoretical gurus such as Timothy Leary and Marshall McLuhan, who explored the frontiers of inner space as well as the global village. Frenchy Lunning's "Cyberpunk Redux: Dérives in the Rich Sight of Post-Anthropocentric Visuality" examines how the heritage of Ridley Scott's techno-noir film Blade Runner (1982) that preceded Gibson's Neuromancer (1984) keeps revolutionizing the art of visuality, even in the age of the Anthropocene. If you read Lunning's essay along with Lidia Meras's "European Cyberpunk Cinema," which closely analyzes major European cyberpunkish dystopian films Renaissance (2006) and Metropia (2009) and Elana Gomel's "Recycled Dystopias: Cyberpunk and the End of History," your understanding of the

cinematic and post-utopian possibility of cyberpunk will become more comprehensive. For a cutting-edge critique of cyberpunk manga, let me recommend Martin de la Iglesia's "Has Akira Always Been a Cyberpunk Comic?" which radically redefines the status of Akira (1982-1993) as trans-generic, paying attention to the genre consciousness of the contemporary readers of its Euro-American editions. Next, Denis Taillandier's "New Spaces for Old Motifs? The Virtual Worlds of Japanese Cyberpunk" interprets the significance of Japanese hardcore cyberpunk novels such as Goro Masaki's Venus City (1995) and Hirotaka Tobi's Grandes Vacances (2002; translated as The Thousand Year Beach, 2018) and Ragged Girl (2006), paying special attention to how the authors created their virtual landscape in a Japanese way. For a full discussion of William Gibson's works, please read Janine Tobek and Donald Jellerson's "Caring About the Past, Present, and Future in William Gibson's Pattern Recognition and Guerilla Games' Horizon: Zero Dawn" along with my own "Transpacific Cyberpunk: Transgeneric Interactions between Prose, Cinema, and Manga". The former reconsiders the first novel of Gibson's new trilogy in the 21st century not as realistic but as participatory, whereas the latter relocates Gibson's essence not in cyberspace but in a junkyard, making the most of his post-Dada/Surrealistic aesthetics and "Lo-Tek" way of life, as is clear in the 1990s "Bridge" trilogy.

*William Gibson ,*

**The Routledge Companion to Literary Urban Studies** Lieven Ameel, 2022-08-10 Over the past decades, the growing interest in the study of literature of the city has led to the development of literary urban studies as a discipline in its own right. The Routledge Companion to Literary Urban Studies provides a methodical overview of the fundamentals of this developing discipline and a detailed outline of new directions in the field. It consists of 33 newly commissioned chapters that provide an outline of contemporary literary urban studies. The Companion covers all of the main theoretical approaches as well as key literary genres, with case studies covering a range of different geographical, cultural, and historical settings. The final chapters provide a window into new debates in the field. The three focal issues are key concepts and genres of literary urban studies; a reassessment and critique of classical urban studies theories and the canon of literary capitals; and methods for the analysis of cities in literature. The Routledge Companion to Literary Urban Studies provides the reader with practical insights into the methods and approaches that can be applied to the city in literature and serves as an important reference work for upper-level students and researchers working on city literature. Chapter 15 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license available at <http://www.taylorfrancis.com>

Understanding William Gibson Gerald Alva Miller, Jr., 2016-02-28 A study of the science fiction author who popularized the concept of cyberspace Gerald Alva Miller Jr.'s Understanding William Gibson is a thoughtful examination of the life and work of William Gibson, author of eleven novels and twenty short stories. Gibson is the recipient of many notable awards for

science fiction writing including the Nebula, Hugo, and Philip K. Dick awards. Gibson's iconic novel, *Neuromancer*, popularized the concept of cyberspace. With his early stories and his first trilogy of novels, Gibson became the father figure for a new genre of science fiction called cyberpunk that brought a gritty realism to its cerebral plots involving hackers and artificial intelligences. This study situates Gibson as a major figure in both science fiction history and contemporary American fiction, and it traces how his aesthetic affected both areas of literature. Miller follows a brief biographical sketch and a survey of the works that influenced him with an examination that divides Gibson's body of work into early stories, his three major novel trilogies, and his standalone works. Miller does not confine his study to major works but instead also delves into Gibson's obscure stories, published and unpublished screenplays, major essays, and collaborations with other authors. Miller's exploration starts by connecting Gibson to the major countercultural movements that influenced him (the Beat Generation, the hippies, and the punk rock movement) while also placing him within the history of science fiction and examining how his early works reacted against contemporaneous trends in the genre. These early works also exhibit the development of his unique aesthetic that would influence science fiction and literature more generally. Next a lengthy chapter explicates his groundbreaking *Sprawl Trilogy*, which began with *Neuromancer*. Miller then traces Gibson's aesthetic transformations across his two subsequent novel trilogies that increasingly eschew distant futures either to focus on our contemporary historical moment as a kind of science fiction itself or to imagine technological singularities that might lie just around the corner. These chapters detail how Gibson's aesthetic has morphed along with social, cultural, and technological changes in the real world. The study also looks at such standalone works as his collaborative steampunk novel, his attempts at screenwriting, his major essays, and even his experimental hypertext poetry. The study concludes with a discussion of Gibson's lasting influence and a brief examination of his most recent novel, *The Peripheral*, which signals yet another radical change in Gibson's aesthetic.

*Strong Brands, Strong Relationships* Susan Fournier, Michael J Breazeale, Jill Avery, 2015-06-12 From the editor team of the ground-breaking *Consumer-Brand Relationships: Theory and Practice* comes this new volume. *Strong Brands, Strong Relationships* is a collection of innovative research and management insights that build upon the foundations of the first book, but takes the study of brand relationships outside of traditional realms by applying new theoretical frameworks and considering new contexts. The result is an expanded and better-informed account of people's relationships with brands and a demonstration of the important and timely implications of this evolving sub-discipline. A range of different brand relationship environments are explored in the collection, including: online digital spaces, consumer collectives, global brands, luxury brands, branding in terrorist organizations, and the brand relationships of men and transient consumers. This book attends to relationship endings as well as their beginnings, providing a full life-cycle perspective. While the first volume focused on positive relationship benefits, this collection explores dysfunctional dynamics, adversarial and politically-charged

relationships, and those that are harmful to well-being. Evocative constructs are leveraged, including secrets, betrayals, anthropomorphism, lying, infidelity, retaliation, and bereavement. The curated collection provides both a deeper theoretical understanding of brand relationship phenomena and ideas for practical application from experiments and execution in commercial practice. Strong Brands, Strong Relationships will be the perfect read for marketing faculty and graduate students interested in branding dynamics, as well as managers responsible for stewarding brands.

**Beyond Cyberpunk** Graham J. Murphy, Sherryl Vint, 2010-06-10 This book is a collection of essays that considers the continuing cultural relevance of the cyberpunk genre into the new millennium. Cyberpunk is no longer an emergent phenomenon, but in our digital age of CGI-driven entertainment, the information economy, and globalized capital, we have never more been in need of a fiction capable of engaging with a world shaped by information technology. The essays in explore our cyberpunk realities to soberly reconsider Eighties-era cyberpunk while also mapping contemporary cyberpunk. The contributors seek to move beyond the narrow strictures of cyberpunk as defined in the Eighties and contribute to an ongoing discussion of how to negotiate exchanges among information technologies, global capitalism, and human social existence. The essays offer a variety of perspectives on cyberpunk's diversity and how this sub-genre remains relevant amidst its transformation from a print fiction genre into a more generalized set of cultural practices, tackling the question of what it is that cyberpunk narratives continue to offer us in those intersections of literary, cultural, theoretical, academic, and technocultural environments.

**Artificial Culture** Tama Leaver, 2011-12-22 Artificial Culture is an examination of the articulation, construction, and representation of the artificial in contemporary popular cultural texts, especially science fiction films and novels. The book argues that today we live in an artificial culture due to the deep and inextricable relationship between people, our bodies, and technology at large. While the artificial is often imagined as outside of the natural order and thus also beyond the realm of humanity, paradoxically, artificial concepts are simultaneously produced and constructed by human ideas and labor. The artificial can thus act as a boundary point against which we as a culture can measure what it means to be human. Science fiction feature films and novels, and other related media, frequently and provocatively deploy ideas of the artificial in ways which the lines between people, our bodies, spaces and culture more broadly blur and, at times, dissolve. Building on the rich foundational work on the figures of the cyborg and posthuman, this book situates the artificial in similar terms, but from a nevertheless distinctly different viewpoint. After examining ideas of the artificial as deployed in film, novels and other digital contexts, this study concludes that we are now part of an artificial culture entailing a matrix which, rather than separating minds and bodies, or humanity and the digital, reinforces the symbiotic connection between identities, bodies, and technologies.

*Posthuman Visions in Postwar U.S. and Japanese Speculative Fiction* Shigeru Suzuki, 2008

**Do Metaphors Dream of Literal Sleep?** Seo-Young Chu,2011-01-15 In culture and scholarship, science-fictional worlds are perceived as unrealistic and altogether imaginary. Seo-Young Chu offers a bold challenge to this perception of the genre, arguing instead that science fiction is a form of “high-intensity realism” capable of representing non-imaginary objects that elude more traditional, “realist” modes of representation. Powered by lyric forces that allow it to transcend the dichotomy between the literal and the figurative, science fiction has the capacity to accommodate objects of representation that are themselves neither entirely figurative nor entirely literal in nature. Chu explores the globalized world, cyberspace, war trauma, the Korean concept of han, and the rights of robots, all as referents for which she locates science-fictional representations in poems, novels, music, films, visual pieces, and other works ranging within and without previous demarcations of the science fiction genre. In showing the divide between realism and science fiction to be illusory, *Do Metaphors Dream of Literal Sleep?* sheds new light on the value of science fiction as an aesthetic and philosophical resource—one that matters more and more as our everyday realities grow increasingly resistant to straightforward representation.

*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.

### **Science-fiction Studies ,2006**

Canadian Fiction Sharron Smith, Maureen O'Connor,2005-10-30 Discover some of the great Canadian authors and titles you've been missing. This guide describes and organizes according to reading interests more than 500 of the best contemporary Canadian fiction titles available today. Canadian fiction offers a wealth of diverse pleasures to readers, from high-toned literary works to down-and-dirty genre fiction. However, apart from the big names and superstars, many of these authors are not well known outside of Canada. Designed to help readers' advisors in the United States, Canada, and other English-speaking countries make informed reading recommendations to their patrons, this guide provides readers' advisors and readers with an overview of Canadian fiction, covering more than 650 popular titles—mainstream and genre fiction—most published within the past decade. The guide categorizes mainstream titles according to primary appeal features (language, character, setting, and story), and identifies the secondary appeal when there is one. Genre fiction, covered in a separate section, is organized according to standard genres (fantasy, romance, etc.), with subdivisions for subgenres and

themes. For each title bibliographic information and a brief annotation is provided. Subjects are listed, along with awards, and an indication of whether the title is appropriate for book groups. A read on section with references to some 2,400 titles, leads you to titles with similar features. Indexes cover author/title and subject (including awards, genre, series character names). An appendix contains information on Canadian Book Awards. A readers' advisory guide and reference tool, this book is also an important aid for collection development.

Amerikastudien ,1974

The Internet Hilary and Moshovitis Poole (Christos),2005 The Internet: the flower of the 19th century. A startling characterization of the late 20th century's gift of high-tech for all. This volume contain a complete chronology of the internet.

The Holodeck in the Garden Peter Freese,Charles B. Harris,2004 Collecting twenty essays written by distinguished scholars from the United States and Germany, The Holodeck in the Garden offers an informative tour of the complex interrelations between science, technology, and contemporary American literature. Contributors include Michael Berube writing on Colson Whitehead's The Intuitionist; Joseph Conte on William Gibson and Bruce Sterling; David Cowart on Don DeLillo's Cosmopolis; Carl Djerassi on science-in-fiction; N. Katherine Hayles on Neal Stephenson's Cryptonomicon; Ursula Heise on risk and narrative in the contemporary novel; John Johnston on network theory; Brian McHale on Harry Mathews, Kathy Acker, and Gilbert Sorrentino; Joseph Tabbi on William Gaddis; and Curtis White on the Great American Disaster Machine.

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