

writing. From here, the authors delve deeper into the issues by bringing in philosophers' perspectives and by bringing in Dick's written work. The book invites the reader with a casual familiarity with Dick to get to know his work, and invites the reader with little familiarity with philosophy to learn more. At the same time, we have new perspectives and challenging connections and interpretations for even the most hard-core Dick fans, even though we never speak to "insiders" only. To maximize public interest, the book prominently addresses the most widely-known films, as well as those with the most significant fan followings: Blade Runner, Total Recall, Minority Report, A Scanner Darkly, and The Adjustment Bureau. Along with these "big five" films, a few chapters address his last novels, especially VALIS, which have a significant cult following of their own. There are also chapters which address short stories and novels which are currently planned for adaptation: Radio Free Albemuth (film completed, awaiting distribution), The Man in the High Castle (in development by Ridley Scott for BBC mini-series), and "King of the Elves" (Disney, planned for release in 2012).

A study of the novels and short stories of science fiction writer Philip K. Dick (1928-1982) with presentation of a literary chronology of his career.

Kucukalic looks beyond the received criticism and stereotypes attached to Philip K. Dick and his work and shows, using a wealth of primary documents including previously unpublished letters and interviews, that Philip K. Dick is a serious and relevant philosophical and cultural thinker whose writing offer us important insights into contemporary digital culture. Evaluating five novels that span Dick's career--from Martian Time Slip (1964) to Valis (1981)--Kucukalic explores the intersections of identity, narrative, and technology in order to ask two central, but uncharted "Dickian" questions: What is reality? and What is human?

The first book in Philip K. Dick's final trilogy (followed by The Divine Invasion and The Transmigration of Timothy Archer), VALIS encapsulates many of the themes that Dick was obsessed with over the course of his career. A disorienting and bleakly funny novel, VALIS (which stands for Vast Active Living Intelligence System) is about a schizophrenic man named Horselover Fat (who just might also be known as Philip Dick); the hidden mysteries of Gnostic Christianity; and reality as revealed through a pink laser. VALIS is a theological detective story, in which God is both a missing person and the perpetrator of the ultimate crime. Taking place in the same universe as Dick's soon-to-be-published Exegesis, VALIS is a dense novel, but one that is absolutely essential to understanding the author's off-kilter worldview. Much like Dick himself, the reader is left wondering what is real, what is fiction, and what the price is for divine inspiration.

A humorous, light-hearted story about one man's fight against a puritanical totalitarian government from the award-winning Philip K. Dick.

A visionary collection of literary works by the legendary science fiction writer includes excerpts from such novels as Valis, Do Androids Dream of Electric Sheep, The Man in the High Castle, Ubik, and Three Stigmata of Palmer Eldritch, as well as the stories "I Hope I Shall Arrive Soon" and "The Days of Perky Pat," and previously unpublished material. Original.

PERFORMING ARTS/Film/Guides & Reviews

Essays, discussions, and image portfolios map the evolution of art forms engaged with the Internet. Since the turn of the millennium, the Internet has evolved from what was merely a new medium to a true mass medium—with a deeper and wider cultural reach, greater opportunities for distribution and collaboration, and more complex corporate and political realities. Mapping a loosely chronological series of formative arguments, developments, and happenings, *Mass Effect* provides an essential guide to understanding the dynamic and ongoing relationship between art and new technologies. *Mass Effect* brings together nearly forty contributions, including newly commissioned essays and reprints, image portfolios, and transcribed discussion panels and lectures that offer insights and reflections from a wide range of artists, curators, art historians, and bloggers. Among the topics examined are the use of commercial platforms for art practice, what art means in an age of increasing surveillance, and questions surrounding such recent concepts as “postinternet.” Other contributions analyze and document particular works by the artists of And/Or Gallery, Cory Arcangel, DIS, Cao Fei, the Radical Software Group, and others. *Mass Effect* relaunches a publication series initiated by the MIT Press and the New Museum in 1984, which produced six defining volumes for the field of contemporary art. These new volumes will build on this historic partnership and reinvigorate the conversation around contemporary culture once again. Copublished with the New Museum of Contemporary Art, New York

Important Notice: The digital edition of this book is missing some of the images found in the physical edition. Contributors Cory Arcangel, Karen Archey, Michael Bell-Smith, Claire Bishop, Dora Budor, Johanna Burton, Paul Chan, Ian Cheng, Michael Connor, Lauren Cornell, Petra Cortright, Jesse Darling, Anne de Vries, DIS, Aleksandra Domanovi?, Harm van den Dorpel, Dragan Espenschied, Rózsa Zita Farkas, Azin Feizabadi, Alexander R. Galloway, Boris Groys, Ed Halter, Alice Ming Wai Jim, Jogging, Caitlin Jones, David Joselit, Dina Kafafi, John Kelsey, Alex Kitnick, Tina Kukielski, Oliver Laric, Mark Leckey, David Levine, Olia Lialina, Guthrie Lonergan, Jordan Lord, Jens Maier-Rothe, Shawn Maximo, Jennifer McCoy, Kevin McCoy, Gene McHugh, Tom Moody, Ceci Moss, Katja Novitskova, Marisa Olson, Trevor Paglen, Seth Price, Alexander Provan, Morgan Quaintance, Domenico Quaranta, Raqs Media Collective, Alix Rule, Timur Si-Qin, Josephine Berry Slater, Paul Slocum, Rebecca Solnit, Wolfgang Staehle, Hito Steyerl, Martine Syms, Ben Vickers, Michael Wang, Tim Whidden, Anicka Yi, and Damon Zucconi

"Marvelous, terrifying fun, especially if you've ever suspected that the world is an unreal construct built solely to keep you from knowing who you really are. Which it is, of course."—Rolling Stone Ragle Gumm has a unique job: every day he wins a newspaper contest. And when he isn't consulting his charts and tables, he enjoys his life in a small town in 1959. At least, that's what he thinks. But then strange things start happening. He finds a phone book where all the numbers

have been disconnected, and a magazine article about a famous starlet he's never heard of named Marilyn Monroe. Plus, everyday objects are beginning to disappear and are replaced by strips of paper with words written on them like "bowl of flowers" and "soft drink stand." When Ragle skips town to try to find the cause of these bizarre occurrences, his discovery could make him question everything he has ever known.

A techno-thriller with a biting wit that compares the humanity of man and machine, from the critically acclaimed novelist Philip K. Dick.

In this Hugo Award-winning alternative history classic—the basis for the Amazon Original series—the United States lost World War II and was subsequently divided between the Germans in the East and the Japanese in the West. It's America in 1962. Slavery is legal once again. The few Jews who still survive hide under assumed names. In this world, we meet characters like Frank Frink, a dealer of counterfeit Americana who is himself hiding his Jewish ancestry; Nobusuke Tagomi, the Japanese trade minister in San Francisco, unsure of his standing within the bureaucracy and Japan's with Germany; and Juliana Frink, Frank's ex-wife, who may be more important than she realizes. These seemingly disparate characters gradually realize their connections to each other just as they realize that something is not quite right about their world. And it seems as though the answers might lie with Hawthorne Abendsen, a mysterious and reclusive author, whose best-selling novel describes a world in which the US won the War... *The Man in the High Castle* is Dick at his best, giving readers a harrowing vision of the world that almost was. "The single most resonant and carefully imagined book of Dick's career." —New York Times

This critical history explores the concept of the multi-generational interstellar space voyage in science fiction between 1934, the year of its appearance, into the 21st century. It defines and analyzes what became known as the "generation starship" idea and examines the science and technology behind it, also charting the ways in which generation starships manifest themselves in various SF scenarios. It then traces the history of the generation starship as a reflection of the political, historical, and cultural context of science fiction's development.

Presents a synopsis, author sketch, and critical commentary for each of one hundred novels which were published during the 20th century and which today remain largely unknown.

"Dick is the American writer who in recent years has most influenced non-American poets, novelists, and essayists."—Roberto Bolaño In *Counter-Clock World*, time has begun moving backward. People greet each other with "goodbye," blow smoke into cigarettes, and rise from the dead. When one of those rising dead is the famous and powerful prophet Anarch Peak, a number of groups start a mad scramble to find him first—but their motives are not exactly benevolent because Anarch Peak may just be worth more dead than alive, and these groups will do whatever they must to send him back to the grave. What would you do if your long-dead relatives started coming back? Who would take care of them? And what if they preferred being dead? In *Counter-Clock World*, one of Dick's most theological and philosophical novels, these troubling

questions are addressed; though, as always, you may have to figure out the answers yourself.

Lies, Inc Houghton Mifflin Harcourt

Based on thousands of personal notes, letters and other written sources, a definitive presentation of the late science-fiction and metaphysical author's unpublished masterwork offers insight into his life-long exploration of the nature of reality and perception and the relationship between humanity and the divine.

Rachmael ben Applebaum becomes suspicious of the plan to reduce Earth's overpopulation by teleporting people to a colony on a distant planet
?????:????-???????, ????, ?????????.

[The] author ... has undertaken the ... task of elucidating the psychological and philosophical issues that permeate all of Dick's work and that, [the author] argues, earn him a place with Borges and Kafka amongst twentieth-century writers. All of the nearly fifty novels and more numerous short stories are considered in this ... documented, chronological examination of Dick's constant probing of the meaning of reality and his lifelong effort to construct a personal mythology. Unlike previous studies, which have generally confined themselves to Dick's dozen or so mainstream science fiction masterpieces, [the author's] study focuses on Dick's development of techniques and themes and provides a balanced assessment of both technical failures and brilliant successes.-Book jacket.

"Formerly published as The unteleported man."

"Grappling with many of the themes Philip K. Dick is best known for--identity, altered reality, drug use, and dystopias--Flow My Tears, the Policeman Said is both a rollicking chase story and a meditation on reality. Jason Taverner--talk show host and man-about-town--wakes one day to find that no one knows who he is. In a society where lack of identification is a crime, Taverner must evade the secret police while trying to unravel the mystery of why no one remembers him"--

Two countries formerly at war must come together to protect their people in this biting satire on the military industrial complex from the critically acclaimed Philip K. Dick.

A series of essays on the writing and ideas of Philip K. Dick presented in eight chapters. This in-depth look at the philosophies behind Dick's SF and mainstream novels is based on Barlow's 1988 doctoral dissertation at the University of Iowa.

On a planet run by escapees from a mental institution, the doctors who arrive to restore order may be the craziest of all. For years, the third moon in the Alphane system was used as a psychiatric hospital. But when war broke out between Earth and the Alphanes, the hospital was left unguarded and the inmates set up their own society, made up of competing factions based around each mental illness. When Earth sends a delegation to take back the colony, they find enclaves of depressives, schizophrenics, paranoiacs, and other mentally ill people coming together to repel what they see as a foreign invasion. Meanwhile, back on Earth, CIA agent Chuck Rittersdorf and his wife Mary are going through a bitter divorce, with Chuck losing everything. But when Chuck is assigned to clandestinely control an android accompanying Mary to the Alphane moon, he sees an opportunity to get his revenge.

Years ago, Earth and Titan fought a war and Earth lost. The planet was irradiated and most of the surviving population is sterile. The few survivors play an intricate and unending game called Bluff at the behest of the slug-like aliens who rule the planet. At stake in the game are two very important commodities: land and spouses. Pete Garden just lost his wife and Berkeley, California, but he has a plan to win them back. That is, if he isn't derailed by aliens, psychic traitors, or his new wife. The Game-Players of Titan is both satire and adventure,

