

Generation A Douglas Coupland

Includes chronology and writer's biographical notes.

The story of three friends deals with the problems faced by the post baby boom generation and is accompanied by definitions of terms reflecting modern social trends

In *Bit Rot*, Douglas Coupland explores the different ways in which twentieth-century notions of the future are being shredded, and creates a gem of the digital age. Reading the stories and essays in *Bit Rot* is like bingeing on Netflix . . . you can't stop with just one. 'Bit rot' is a term used in digital archiving to describe the way digital files can spontaneously and quickly decompose. As Coupland writes, 'bit rot also describes the way my brain has been feeling since 2000, as I shed older and weaker neurons and connections and enhance new and unexpected ones'. *Bit Rot* the book explores the ways humanity tries to make sense of our shifting consciousness. Coupland, just like the Internet, mixes forms to achieve his ends. Short fiction is interspersed with essays on all aspects of modern life. The result is addictively satisfying for Coupland's legion of fans hungry for his observations about our world. For almost three decades, his unique pattern recognition has powered his fiction, and his phrase-making. Every page of *Bit Rot* is full of wit, surprise and delight.

"When the Twin Towers suddenly reappear in the Badlands of South Dakota, twenty years after their fall, nobody can explain their return...the towers seem to sing, even as everybody hears a different song. A rumor overtakes the throng that someone can be seen in the high windows of the southern structure. On the ninety-third floor, Jesse Presley, the stillborn twin of the most famous singer who ever lived, suddenly awakes, driven mad over the hours and days to come by a voice in his head that sounds like his but isn't, and by the memory of a country where he survived in his brother's place..."--back cover.

X = What? Douglas Coupland, *Generation X*, and the Politics of Postmodern Irony

Microserfs

Generation X.

Generation A

JPod

Lara's Book

New York Times-bestselling author and cultural critic Chuck Klosterman sorts through the past decade and how we got to now. Chuck Klosterman has created an incomparable body of work in books, magazines, newspapers, and on the Web. His writing spans the realms of culture and sports, while also addressing interpersonal issues, social quandaries, and ethical boundaries. Klosterman has written nine previous books, helped found and establish *Grantland*, served as the *New York Times Magazine* Ethicist, worked on film and television productions, and contributed profiles and essays to outlets such as *GQ*, *Esquire*, *Billboard*, *The A.V. Club*, and *The Guardian*. Chuck Klosterman's tenth book (aka *Chuck Klosterman X*) collects his most intriguing of those pieces, accompanied by fresh introductions and new footnotes throughout. Klosterman presents many of the articles in their original form, featuring previously unpublished passages and digressions. Subjects include *Breaking Bad*, Lou Reed, zombies, *KISS*, Jimmy Page, Stephen Malkmus, steroids, Mountain Dew, Chinese Democracy, The Beatles, Jonathan Franzen, Taylor Swift, Tim Tebow, Kobe Bryant, Usain Bolt, Eddie Van Halen, Charlie Brown, the Cleveland Browns, and many more cultural figures and pop phenomena. This is a tour of the past decade from one of the sharpest and most

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prolific observers of our unusual times.

A lethal joyride into today's new breed of technogeeks, Coupland's forthcoming novel updates *Microserfs* for the age of Google. Ethan Jarlewski and five co-workers whose names start with J are bureaucratically marooned in jPod. jPod is a no-escape architectural limbo on the fringes of a massive Vancouver game design company. The six workers daily confront the forces that define our era: global piracy, boneheaded marketing staff, people smuggling, the rise of China, marijuana grow ops, Jeff Probst, and the ashes of the 1990s financial tech dream. jPod's universe is amoral and shameless. The characters are products of their era even as they're creating it. Everybody in Ethan's life inhabits a moral grey zone. Nobody is exempt, not even his seemingly straitlaced parents or Coupland himself, as readers will see. Full of word games, visual jokes and sideways jabs, this book throws a sharp, pointed lawn dart into the heart of contemporary life. jPod is Douglas Coupland at the top of his game. Excerpt from jPod: I slunk into the BoardX meeting where Steve, Gord-O, and staff from the loftiest perches of the food chain were still trying to nail the essence of Jeff the Charismatic Turtle. Prototype turtle sketches were pinned onto a massive cork wall, all of them goofy and teensploitational: sunglasses, baggy pants and (dear God) a terry-cloth sweatband. "Does Jeff the Turtle follow players around the entire time they manipulate their third person?" "Almost. Like Watson is to Sherlock Holmes." "Can you imagine how annoying that would be?" "Maybe the buddy isn't such a good idea." Steve squashed that hope. "It's going to be a buddy. Players will love it." "It's really Poochie-Joins-Itchy-and-Scratchy." "How am I ever going to look somebody who plays Tony Hawk games in the face again?" "Isn't our turtle supposed to be a bit more studly?" "Turtles aren't studly by nature." "What about the turtle they used in the 1950s to pimp the atomic weapons program? He was kind of studly." "No he wasn't and, besides, he's dead." "What?" "Dead. Hanged himself from the side of his posh midtown Manhattan terrarium. Left a note saying he couldn't handle the shame of what he'd done. Wrote it on a piece of Bibb lettuce."

Four people's lives are set adrift in the wake of a high school shooting—three can't escape the loneliness that plagues them, while a fourth races for oblivion, wondering what happened to God. Bristling with Douglas Coupland's hallmark humor and cultural acuity, *Hey Nostradamus!* achieves new heights of poignancy and literary accomplishment.

Following the hugely acclaimed bestseller *Hey Nostradamus!* comes a major novel from Douglas Coupland: the wonderfully warm, funny, life-affirming story of Liz Dunn, a woman who has spent her whole life alone and lonely – until now... This is a brilliant work of commercial literary fiction from an author who just gets better and better.

Bit Rot

You Belong to the Universe

Eleanor Rigby

The Horologicon

The Age of Earthquakes

City of Glass

JPod, Douglas Coupland's most acclaimed novel to date, is a lethal joyride into today's new breed of tech worker. Ethan Jarlewski and five whose surnames begin with "J" are bureaucratically marooned in jPod, a no-escape architectural limbo on the fringes of a massive Vancouver game design company. The jPodders wage daily battle against the demands of a boneheaded marketing staff, who daily torture employees with already idiotic games. Meanwhile, Ethan's personal life is shaped (or twisted) by phenomena as disparate as Hollywood, marijuana grow ops, smuggling, ballroom dancing, and the rise of China. JPod's universe is amoral, shameless, and dizzyingly fast-paced like our own. Praise for JPod is a sleek and necessary device: the finely tuned output of an author whose obsolescence is thankfully years away."-New York Times Book Review

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[Coupland's] credit that in JPod he's still nimble enough to take the post-modern man-too young for Boomer nostalgia and too old for y and drown his sorrows in a willful, joyful satire that revels in the same cultural conventions that it sends up."-Rocky Mountain News "It

[Coupland's] virtuoso tone and how he has refined it over 11 novels. The master ironist just might redefine E. M. Forster's famous dicta for the Google age."-USA Today "Zeitgeist surfer Douglas Coupland downloads his brain into JPod."-Vanity Fair

A compelling call to apply Buckminster Fuller's creative problem-solving to present-day problems A self-professed "comprehensive anticipatory design scientist," the inventor Buckminster Fuller (1895-1983) was undoubtedly a visionary. Fuller's creations often bordered on the realm of the impossible, ranging from the freestanding geodesic dome to the three-wheel Dymaxion car to a bathroom requiring neither plumbing nor sewage. Yet, with his brilliant mind and life-long devotion to serving mankind, Fuller's expansive ideas were often dismissed, and have faded from public memory since his death. You Belong to the Universe documents Fuller's six-decade quest to "make the world work for one hundred percent of humanity." In this experimental philosopher Jonathon Keats sets out to revive Fuller's unconventional practice of comprehensive anticipatory design, placing his philosophy in a modern context and dispelling much of the mythology surrounding Fuller's life. Keats argues that Fuller's life and ideas, most with the least," are now more relevant than ever as humanity struggles to meet the demands of an exploding world population with limited resources. Delving deeply into Buckminster Fuller's colorful world, Keats applies Fuller's most important concepts to present-day issues, arguing that they are now not only feasible, but necessary. From transportation to climate change, urban design to education, You Belong to the Universe details how Fuller's holistic problem-solving techniques may be the only means of addressing some of the world's most pressing issues. Keats's timely message challenges each of us to become comprehensive anticipatory design scientists, providing the necessary tools for continuing Fuller's legacy of improvement. You Belong to the Universe Chronicles six months in the life of Tyler Johnson, an ambitious, conservative twenty year old who was raised in a hippie commune. By the time he reaches Generation X. Reprint.

Generation AA Novel Simon and Schuster

"Gen Xers" and "Boomers"

Tales for an Accelerated Culture

A Novel

Inside Alcatel-Lucent

Buckminster Fuller and the Future

Douglas Coupland

From the bestselling author of Generation X and Microserfs, comes the absurd and tender story of a hard-living movie producer and a former child beauty pageant contender who only find each other by losing themselves. Waking up in an L.A. hospital, John Johnson is amazed that it was the flu and not an overdose of five different drugs mixed with cognac that nearly killed him. As a producer of high-adrenaline action flicks, he's led a decadent and dangerous life, purchasing his way through every conceivable variant of sex. But each variation seems to take him one notch away from a capacity for love, and while movie-making was once a way for him to create worlds of sensation, it now bores him. After his near-death experience, John decides to walk away from his life. Susan Colgate is an unbankable former tv star and child beauty pageant contender. Forced to marry a heavy metal singer in need of a

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Green Card after her parents squander her sitcom earnings, she becomes the alpha road rat. But when the band's popularity dwindles, the marriage dissolves. Flying back to Los Angeles in Economy, Susan's plane crashes and only she survives. As she walks away from the disaster virtually unscathed, Susan, too, decides to disappear. John and Susan are two souls searching for love across the bizarre, celebrity-obsessed landscape of LA, and are driven, almost fatefully, toward each other. Hilarious, fast-paced and ultimately heart-wrenching, *Miss Wyoming* is about people who, after throwing off their self-made identities, begin the fearful search for a love that exposes all vulnerabilities.

Generation A is set in the near future in a world where bees are extinct, until five unconnected people all around the world—in the United States, Canada, France, New Zealand, and Sri Lanka—are all stung. Their shared experience unites them in ways they never could have imagined. *Generation A* mirrors Coupland's debut novel, 1991's *Generation X*. It explores new ways of storytelling in a digital world. Like much of Coupland's writing, it occupies the perplexing hinterland between optimism about the future and everyday apocalyptic paranoia. Imaginative, inventive, and fantastically entertaining, *Generation A* is his most ambitious work to date.

Tomb Raider's Lara Croft has become a multi-million dollar merchandising franchise. From videos to action figures to comics and an upcoming film, anything that bears the Lara Croft Image turns to gold. With Tomb Raider II sales running into the millions, and Lara Croft's Image becoming a mass market icon, it's prime time for a Collector's Edition of Lara Croft Art, News, Essays, Rumors, and Game Strategy. "Tomb Raider Anthology" Outline: - The Tomb Raider Story- The Lara Phenomenon- Evolution of the Tomb Raider series Tomb Raider to Tomb Raider II -- advances in storyline and gameplay- Game Play Strategies, Walkthrough Tomb Raider I- A Lara Adventure- Story of Core and Eidos- Game Play Strategies, Walkthroughs Tomb Raider II- Tomb Raider Merchandise- Tomb Raider Movie- Game Play Strategies, Walkthroughs Tomb Raider Gold -- Exclusive!!- Lara Croft Fictional Story

First published in 1992 at the height of the furor over the Rodney King incident, Studs Terkel's *Race* was an immediate bestseller. In a rare and revealing look how at how people in America truly feel about race, Terkel brings out the full complexity of the thoughts and emotions of both blacks and whites, uncovering a fascinating narrative of changing opinions. Preachers and street punks, college students and Klansmen, interracial couples, the nephew of the founder of apartheid, and Emmett Till's mother are among those whose voices appear in *Race*. In all, nearly one hundred Americans talk openly about attitudes that few are willing to admit in public; feelings about affirmative action, gentrification, secret prejudices, and dashed hopes.

The Extreme Self

Marshall McLuhan

Roman

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Douglas Coupland's Vancouver

A Highly Specific, Defiantly Incomplete History of the Early 21st Century

Binge

YOU ARE THE FIRST GENERATION RAISED WITHOUT RELIGION What happens if we are raised without religion or beliefs?

As we grow older, the beauty and disenchantments of the world temper our souls. We all have spiritual impulses, yet where these impulses flow in a world of commodities and consumerism? LIFE AFTER GOD is a compellingly innovative collection of stories responding to these themes. Douglas Coupland takes us into worlds we know exist but rarely see, finding rare grace our pre-millennium turmoil.

On the eve of the next Space Shuttle mission, a divided family comes together... Warm, witty and wise, All Families Are Psych is Coupland at the very top of his form: 'Irresistibly hilarious, unique and wonderful' Independent on Sunday In a cheap motel hour from Cape Canaveral, Janet Drummond takes her medication, and does a rapid tally of the whereabouts of her children. Wade has spent the night in jail; suicidal Bryan is due to arrive at any moment with his vowel-free girlfriend, Shw; and then there's Sarah, 'a bolt of lightning frozen in midflash' -- here in Orlando to be the star of Friday's shuttle mission. With Janet's ex-husband and his trophy wife also in town, Janet spends a moment contemplating her family, and where it all went wrong. Or did it?

The Extreme Self is a new kind of graphic novel that shows how you've been morphing into something else. It's about the remaking of your interior world as the exterior world becomes more unfamiliar and uncertain. The sudden arrival of the pandemic pushed the world faster and further into the 21st century. Now, life is dictated by two forces you can't see: data and the void you really built for so much change so quickly? Basar/Coupland/Obrist's prequel, The Age of Earthquakes: A Guide to the Extreme Present, became an instant cult classic. It's been described as, "a mediation on the madness of our media," and, "an abstract representation of how we feel about our digital world." Like that book, The Extreme Self collapses comedy and calamity at the speed of swipe. Dazzling images are sourced from over 70 of the world's foremost artists, photographers, technologists and musicians, while Daly & Lyon's kinetic design elevates the language of memes into a manifesto. Over fourteen timely chapters, The Extreme Self tours through fame and intimacy, post-work and new crowds, identity crisis and eternity. This is an eye-opening, provocative portrait of what's really happening to YOU. Contributor's include: Michael Stipe, Jarvis Cocker, Miranda July, Agnieszka Kurant, Amalia Ulman, Amnesia Scanner, Ana Nicolaescu, Ania Soliman, Anna Uddenberg, Anne Imhof, Asad Raza, Barry Doupé, Bogosi Sekhukhuni, Cao Fei, Carsten Höller, Cécile B Evans, Chen Zhou, Christine Sun Kim, Craig Green, Dennis Kavelman, Dominique Gonzalez-Foerster, Emmanuel Iduma, Farah Al Qasimi, Fatima Al Qadiri, GCC, Goshka Macuga, Heman Chong, Ian Cheng, Isabel Lewis, Jenna Sutela, Johannes Paul Raether, John Menick, Jürgen Klauke, Koo Jeong A, Lawrence Abu Hamdan, Liam Gillick, Liam Young, Lorraine O'Grady, Lucy Raven, Lynn Hershman Leeson, Miles Gertler, Momus, Pamela Rosenkranz, Pan Daijing, Paul Mpagi Sepuya, Peter Saville & Yoso Mouri, Philippe Parreno, Pierre Huyghe, Precious Okoyomon, Rachel Rose, Raja'a Khalid, Samuel Fosso, Sara Cwynar, Satoshi Fujiwara, Simon Denny, Sissel Tolaas, Sophia Al-Maria,

Stéphanie Saadé, Stephanie Comilang, Suzanne Treister, Tabita Rezaire, Thomas Dozol, Thomas Hirschhorn, Trevor Paglen, Urs Lüthi, Victoria Sin, Wang Haiyang, Yaeji, Yazan Khalili, Yu Honglei, Yuri Pattison.

When the Stupid family decides to go out, they do so in typically stupid fashion.

Miss Wyoming

60 stories to make your brain feel different

Worst. Person. Ever.

Lara Croft and the Tomb Raider Phenomenon

A Day's Jaunt Through the Lost Words of the English Language

The Gum Thief

"Find a safe place to die. And make sure it is away from the people and away from the sky." Shirley Jackson Award-nominated author T.E. Grau delivers a tale of obsession, alienation, and a teenage girl in search of something beyond the reach of death. But sometimes, when they journey too far, They Don't Come Home Anymore.

This irresistible little book offers a very different take on Vancouver, one of the world's most beautiful cities. Douglas Coupland applies his unique sensibility to everything from the Grouse Grind to glass towers, First Nations to feng shui, Kitsilano to Cantonese. Cleverly designed to mimic an underground Japanese magazine, this edition is fully updated and revised with riffs on Vancouver as a neon city, a land of treehuggers, and more.

Story of five people caught inside an airport cocktail lounge during a global disaster.

Douglas Coupland's gloriously filthy, side-splittingly funny and unforgettable new novel, his first full-length work of fiction in four years. Worst. Person. Ever. is a deeply unworthy book about a dreadful human being with absolutely no redeeming social value. Raymond Gunt, in the words of the author, "is a living, walking, talking, hot steaming pile of pure id." He's a B-unit cameraman who enters an amusing downward failure spiral that takes him from London to Los Angeles and then on to an obscure island in the Pacific where a major American TV network is shooting a Survivor-style reality show. Along the way, Gunt suffers multiple comas and unjust imprisonment, is forced to reenact the "Angry Dance" from the movie Billy Elliot and finds himself at the centre of a nuclear war. We also meet Raymond's upwardly failing sidekick, Neal, as well as Raymond's ex-wife, Fiona, herself "an atomic bomb of pain." Even though he really puts the "anti" in anti-hero, you may find Raymond Gunt an oddly likeable character.

All Families are Psychotic

Kitten Clone

Girlfriend in a Coma

Everywhere is Anywhere is Anything is Everything

Chuck Klosterman X

Player One

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Surveys the life and career of the social theorist best known for the quotation, "The medium is the message," who helped shape the culture of the 1960s and predicted the future of television and the rise of the Internet.

NATIONAL BESTSELLER The first new work of fiction since 2013 from one of Canada's most successful, idiosyncratic and world-defining writers, Douglas Coupland. He's called it *Binge* because it's impossible to read just one. Imagine feeling 100% alive every moment of every minute of the day! Maybe that's how animals live. Or trees, even. I sometimes stare at the plastic bag tree visible from my apartment window and marvel that both it and I are equally alive and that there's no sliding scale of life. You're either alive, or you're not. Or you're dead or you're not. Thirty years after Douglas Coupland broke the fiction mould and defined a generation with *Generation X*, he is back with *Binge*, 60 stories laced with his observational profundity about the way we live and his existential worry about how we should be living: the very things that have made him such an influential and bestselling writer. Not to mention that he can also be really funny. Here the narrators vary from story to story as Doug catches what he calls "the voice of the people," inspired by the way we write about ourselves and our experiences in online forums. The characters, of course, are Doug's own: crackpots, cranks and sweetie-pies, dad dancers and perpetrators of barbecues. People in the grip of unconscionable urges; lonely people; dying people; silly people. If you love Doug's fiction, this collection is like rain on the desert.

The first and only story of love and looming apocalypse set in the aisles of an office supply superstore. In Douglas Coupland's ingenious new novel—sort of a *Clerks-meets-Who's Afraid of Virginia Woolf*—we meet Roger, a divorced, middle-aged "aisles associate" at a Staples outlet, condemned to restocking reams of twenty-lb. bond paper for the rest of his life. And then there's Roger's co-worker Bethany, who's at the end of her Goth phase, and young enough to be looking at fifty more years of sorting the red pens from the blue in Aisle Six. One day, Bethany comes across Roger's notebook in the staff room. When she opens it up, she discovers that this old guy she's never considered as quite human is writing mock diary entries pretending to be her—and spookily, he is getting her right. She also learns he has a tragedy in his past—and suddenly he no longer seems like just a paper-stocking robot with a name tag. These two retail workers strike up a peculiar and touching epistolary relationship, their lives unfolding alongside Roger's work-in-progress, the oddly titled *Glove Pond*, a Cheever-era novella gone horribly, horribly wrong. Through a complex layering of narratives, *The Gum Thief*, highlights number-one bestselling author Douglas Coupland's eye for the comedy, loneliness and strange comforts of contemporary life. On every page of this witty, wise and unforgettable novel, Coupland reminds us that love, death and eternal friendship can all transpire where we least expect them. And that even after tragedy seems to have wiped your human slate clean, stories can slowly rebuild you. I'm

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the dead girl whose locker you spat on somewhere between recess and lunch. I'm not really dead, but I dress like I want to be. There's something generic about girls like me: we hate the sun, we wear black, and we feel trapped inside our bodies like a nylon fur mascot at a football game. I wish I were dead most of the time. I can't believe the meat I got stuck with, and where I got stuck and with whom. I wish I were a ghost. And FYI, I'm not in school any more, but the spitting thing was real: a little moment that sums up life. I work in a Staples. I'm in charge of restocking aisles 2-North and 2-South: Sheet Protectors, Indexes & Dividers, Note books, Post-It Products, Paper Pads, Specialty Papers and "Social Stationery." Do I hate this job? Are you nuts? Of course I hate it. How could you not hate it? Everyone who works with me is either already damaged or else they're embryos waiting to be damaged, fresh out of school and slow as a 1999 modem. Just because you've been born and made it through high school doesn't mean society can't still abort you. Wake up. Let me try to say something positive here. For balance. Staples allows me to wear black lipstick to work. -Bethany -from The Gum Thief

This book discusses Douglas Coupland's first four full-length novels: Generation X, Shampoo Planet, Microserfs, and Girlfriend in a Coma. In each of these novels, Coupland contemplates the fraught relationship between Generation X and postmodern irony. Coupland's characters struggle to find meaning and sincerity in a realm where advertising and consumerism are ubiquitous and nearly all aspects of life are commodified. The ultimate consequence of the alienation and apathy that results from such rampant materialism is the emergence of an idiom that privileges irony over affect. For Coupland, the prevalence of this irony is the most problematic aspect of postmodern society, and it is a force his characters grapple with and resist in each of his works. Considered individually, each of Coupland's first four novels portrays a different subset of Generation X and a different approach to irony. Considered together, they form a trajectory that culminates in an escape from, rather than an espousal of, irony.

Generation X

The Stupids Step Out

Race (Large Print 16pt)

Hey Nostradamus!

They Don't Come Home Anymore

stories + essays

Die Bibel der Heutezeit. Willst du ein Haus oder ein Leben? Andy, Dag und Claire teilen die Sehnsuchte ihrer Eltern, der Babyboomer, nicht. Sicherheit ist ihnen egal. Denn das heraufdammernde neue Jahrtausend verspricht nichts als Katastrophen. uBerschuldung, uberbevölkerung, Klimaerwärmung, Komsumterror - vor diesem Hintergrund zählt nur noch eins: Frei zu sein und zu genieSSen. Die drei beschlieSSen sich loszusagen, auf Karriere und Kaufkraft zu verzichten, um sich ins Rentneridyll Palm Springs zuruckzuziehen, Gin Tonic zu trinken, Geschichten zu erzählen und auf den Sonnenaufgang zu warten. Als "Generation X" 1991 in den Vereinigten Staaten erschien,

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waren Leute wie Andy, Dag und Claire ihre Haltung, die lassige Unverbindlichkeit, Patchworkkleidung, ihre Trink- und Schlafgewohnheiten noch Fiktion. INzwischen gehören ihre Wiedergänger zum taglichen StraSSenbild der Städte weltweit. Millennials und Xennials, Emos, Hipster, die Generation Y und Z. Ihr Denken und Fühlen zu verstehen, wäre ohne "Generation X" nicht möglich.

On a snowy Friday night in 1979, just hours after making love for the first time, Richard's girlfriend, high school senior Karen Ann McNeil, falls into a coma. Nine months later she gives birth to their daughter, Megan. As Karen sleeps through the next seventeen years, Richard and their circle of friends reside in an emotional purgatory, passing through a variety of careers—modeling, film special effects, medicine, demolition—before finally reuniting on a conspiracy-driven super-natural television series. But real life grows as surreal as their TV show as Richard and his friends await Karen's reawakening . . . and the subsequent apocalypse.

They are Microserfs—six code-crunching computer whizzes who spend upward of sixteen hours a day "coding" and eating "flat" foods (food which, like Kraft singles, can be passed underneath closed doors) as they fearfully scan company e-mail to learn whether the great Bill is going to "flame" one of them. But now there's a chance to become innovators instead of cogs in the gargantuan Microsoft machine. The intrepid Microserfs are striking out on their own—living together in a shared digital flophouse as they desperately try to cultivate well-rounded lives and find love amid the dislocated, subhuman whir and buzz of their computer-driven world.

A highly provocative, mindbending, beautifully designed, and visionary look at the landscape of our rapidly evolving digital era. 50 years after Marshall McLuhan's ground breaking book on the influence of technology on culture in *The Medium is the Massage*, Basar, Coupland and Obrist extend the analysis to today, touring the world that 's redefined by the Internet, decoding and explaining what they call the 'extreme present'. *THE AGE OF EARTHQUAKES* is a quick-fire paperback, harnessing the images, language and perceptions of our unfurling digital lives. The authors offer five characteristics of the Extreme Present (see below); invent a glossary of new words to describe how we are truly feeling today; and ' mindsources ' images and illustrations from over 30 contemporary artists. Wayne Daly 's striking graphic design imports the surreal, juxtaposed, mashed mannerisms of screen to page. It 's like a culturally prescient, all-knowing email to the reader: possibly the best email they will ever read. Welcome to *THE AGE OF EARTHQUAKES*, a paper portrait of Now, where the Internet hasn 't just changed the structure of our brains these past few years, it 's also changing the structure of the planet. This is a new history of the world that fits perfectly in your back pocket. 30+ artists contributions: With contributions from Farah Al Qasimi, Ed Atkins, Alessandro Bavo, Gabriele Basilico, Josh Bitelli, James Bridle, Cao Fei, Alex Mackin Dolan, Thomas Dozol, Constant Dullaart, Cecile B Evans, Rami Farook, Hans-Peter Feldmann, GCC, K-Hole, Liam Gillick, Dominique Gonzalez-Foerster, Eloise Hawser, Camille Henrot, Hu Fang, K-Hole, Koo Jeong-A, Katja Novitskova, Lara Ogel, Trevor Paglen, Yuri Patterson, Jon Rafman, Bunny Rogers, Bogosi Sekhukhuni, Taryn Simon, Hito Steyerl, Michael Stipe, Rosemarie Trockel, Amalia Ulman, David Weir, Trevor Yeung.

Life After God

Shampoo Planet

Shadowbahn

What is to Become of Us : a Novel in Five Hours

Representation of an intergenerational relationship in Douglas Coupland 's "Generation X"

“Now you young twerps want a new name for your generation? Probably not, you just want jobs, right? Well, the media do us all such tremendous favors when they call you Generation X, right? Two clicks from the very end of the alphabet. I hereby declare you

Generation A, as much at the beginning of a series of astonishing triumphs and failures as Adam and Eve were so long ago.” — Kurt Vonnegut, Syracuse University commencement address May 8, 1994 A brilliant, timely and very Couplandesque novel about honey bees and the world we may soon live in. Once again, Douglas Coupland captures the spirit of a generation.... In the near future bees are extinct — until one autumn when five people are stung in different places around the world. This shared experience unites them in a way they never could have imagined. Generation A mirrors 1991’s Generation X. It explores new ways of looking at the act of reading and storytelling in a digital world.

Psychosis: any form of severe mental disorder in which the individual’s contact with reality becomes highly distorted. Douglas Coupland, the author whom Tom Wolfe calls “one of the freshest, most exciting voices of the novel today,” delivers his tenth book in ten years of writing, with *All Families Are Psychotic*. Coupland recently has been compared to Jack Kerouac and F. Scott Fitzgerald, yet he is a man firmly grounded in the current era. The novel is a sizzling and sharp-witted entertainment that resounds with eternal human yearnings. In the opening pages, 65-year-old Janet Drummond checks the clock in her cheap motel room near Cape Canaveral, takes her prescription pills and does a rapid tally of the whereabouts of her three children: Wade, the eldest, in and out of jail and still radiating “the glint”; suicidal Bryan, whose girlfriend, the vowel-free Shw, is pregnant; and Sarah, the family’s shining light, an astronaut preparing to be launched into space as the star of a shuttle mission. They will all arrive in Orlando today – along with Janet’s ex-husband Ted and his new trophy wife – setting the stage for the most disastrous family reunion in the history of fiction. Florida may never recover from their version of fun in the sun. The last time the family got together, there was gunplay and an ensuing series of HIV infections. Now, what should be a celebration turns instead into a series of mishaps and complications that place the family members in constant peril. When the reformed Wade attempts to help his dad out of a financial jam and pay off his own bills at the fertility clinic, his plan spins quickly out of control. Adultery, hostage-taking, a letter purloined from Princess Diana’s coffin, heart attacks at Disney World, bankruptcy, addiction and black-market negotiations – Coupland piles on one deft, comic plot twist after another, leaving you reaching for your seat belt. When the crash comes, it is surprisingly sweet. Janet contemplates her family, and where it all went wrong. “People are pretty forgiving when it comes to other people’s family. The only family that ever horrifies you is your own.” During the writing, Coupland described the book as being about “the horrible things that families do to each other and how it makes them strong.” He commented: “Families who are really good to each other, I’ve noticed, tend to dissipate, so I wonder how awful a family would have to be to stick together.” Coupland’s first novel, *Generation X: Tales for an Accelerated Culture*, became a cultural phenomenon, affixing a buzzword and a vocabulary to a generation and going on to sell over a million copies. The novels that followed were all bestsellers, and his work has continued to show a fascination with the digital, brand-conscious, media-dense culture of contemporary North American society, leading some to peg him as “an up-to-the-minute cultural reference engine.” Meanwhile, his deeper interests in how human beings function in this spiritual vacuum have become increasingly apparent. For example, the character Wade contemplates his father: “What would the world have to offer Ted Drummond, and the men like him, a man whose usefulness to the culture had vanished somewhere around the time of Windows 95? Golf? Gold? Twenty-four hour stock readouts?” Janet, on the other hand, nears a kind of peace with life: “Time erases both the best and the worst of us.” *All Families Are Psychotic* shows Coupland being just as concerned for the grown-ups as for the kids.

Douglas Coupland gets Canada, and he has set out to re-invent his country with his particular brand of insight, humour and visual acuity. Heartfelt homage to Terry Fox. Nanaimo bars for the soul. Unforgettable railway images revealing the country's historic central nervous system. Startling photography from Chris Gergley, Ed Burtynsky, Geoffrey James, Roberta Bondar and many more. And a fetching double-headed Canada goose which will forever change the way you look at hunting decoys. Souvenir of Canada created a sensation when it was published July 1st, 2001. A stubby dominated the country's best-seller lists for months, and made the front pages of every major Canadian newspaper. Souvenir of Canada 2 picks up where its predecessor left off. As with the best jazz, the riffs are fresh, never quite predictable, and full of delicious rhythm and subtle humour. This book is packed full of powerfully resonant images, and unexpected juxtapositions that reveal a new Canada, one at home in a new century. No lighthouses, grain elevators or teepees here. Only a country as experimental and unexpected as Canada could inspire a book as eclectic and wonderful as this one.

From Mark Forsyth, the author of the #1 international bestseller, *The Etymologicon*, comes a book of weird words for familiar situations. *The Horologicon* (or book of hours) contains the most extraordinary words in the English language, arranged according to what hour of the day you might need them. Do you wake up feeling rough? Then you're philogrobolized. Find yourself pretending to work? That's fudgelling. And this could lead to rizzling, if you feel sleepy after lunch. Though you are sure to become a sparkling deipnosopbist by dinner. Just don't get too vinomadefied; a drunk dinner companion is never appreciated. From ante-jentacular to snudge by way of quaafftide and wamblecropt, at last you can say, with utter accuracy, exactly what you mean.

Souvenir of Canada 2

You Know Nothing of My Work!

A Guide to the Extreme Present

A thought-provoking, binge-worthy new collection of essays, stories, and musings from Douglas Coupland, *Bit Rot* explores the different ways in which twentieth-century notions of the future are being shredded, and it is a literary gem of the digital age. "Bit rot" is a term used in digital archiving to describe the way digital files can spontaneously and quickly decompose. As Douglas Coupland writes, "Bit rot also describes the way my brain has been feeling since 2000, as I shed older and weaker neurons and connections and enhance new and unexpected ones." *Bit Rot* the book is a fascinating meditation on the ways in which humanity tries to make sense of our shifting consciousness. Coupland, just like the Internet, mixes forms to achieve his ends. Short fiction is interspersed with essays on all aspects of modern life. The result is addictively satisfying for Coupland's established fanbase hungry for his observations about our world, and a revelation to new readers of his work. For almost three decades, his unique pattern recognition has powered his fiction, his phrase-making, and his visual art. Every page of *Bit Rot* is full of wit, surprise, and delight. Reading *Bit Rot* feels a lot like bingeing on Netflix... you can't stop with just one.

Set in the near future world where all bees are extinct when 5 unconnected people from varying parts of world

are each stung. Their experience unites them in ways they could not have imagined.

The third book to be released as part of the Writers in Residence series is written by Canadian cultural literary giant Douglas Coupland. Coupland takes readers on a web surfing-inspired ride through Alcatel-Lucent: one of the largest global telecommunications companies in the world. Coupland, with Magnum photographer Olivia Arthur, reports from inside Alcatel's faceless corporate offices and wire-laden science labs, writing in his inimitably playful and insightful way about the wider cultural implications of the Internet and the affect Alcatel's information technology has on each of our lives and the way we live. A non-fiction spin of Microserfs meets J-Pod, here comes Coupland's wildly funny meditation on the Internet, its future and our possible future within it, in ways we would only hope for and expect from Douglas Coupland.

Seminar paper from the year 2004 in the subject English Language and Literature Studies - Literature, grade: 1,7, University of Cologne (Englisches Seminar), course: Seminar, 16 entries in the bibliography, language: English, abstract: Every individual has a conception of his or her relationship to his parents. Correspondingly, most societies have an understanding of the different generations that live within them, and of the relationship that exists between these generations. In the early 1990s however, the character of the generation born during the 60s and 70s, thus mostly being in their twenties, "[remained], to many, an enigma" (Holtz, 1). There seemed to be no way of identifying them as a group, no obvious ideas, political interests or music they shared. (George, 24-26 and Holtz, 3) This explains, to some extent, the name and the success of Douglas Coupland's book Generation X; a book that was dubbed "most shoplifted book in America" (Rogers, 1). The publishers sensed that there might be a common interest in an identification of the young generation; consequently, the cover text of the original edition read: "Finally [my emphasis] ... a frighteningly hilarious, voraciously readable salute to [this generation] - a camera shy, suspiciously hushed generation known vaguely up to now [my emphasis] as twentysomething." The media happily accepted this input and put their focus on the characteristics they thought to be fabulously pointed out in the book; for example the contempt towards the older generation. This escalated and soon developed into sort of a small inter-generational war in magazines, books, newspapers and movies (Porsche, 10-11). Is this what Coupland tried to achieve? Was it his intention to create new front lines? The main question is how is the "Boomer" - "Gen Xer" relationship displayed in Generation X? In this paper, an attempt will be made to point out the popular conception of this relationship in the 90s, and to find out how it is actually represented in this book.