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Robin Wood's writing on the horror film, published over five decades, collected in one volume. Interviews conducted 1984 to 1993.

Now in paperback, master director David Cronenberg's shocking, irresistibly inventive novel about love and the unthinkable limits of desire In the book-filled, artfully messy Paris apartment of the famous French intellectuals Célestine and Aristide Arosteguy, an astonishing discovery is made. The grisly, butchered remains of Célestine are found--partially eaten--and her husband, sought by the police for questioning, has disappeared. Naomi Seberg, a young journalist, embarks upon a quest to uncover the truth of Célestine's death and Aristide's role in it, traveling to Tokyo to interview the suspected cannibal, while her boyfriend, Nathan Math, a medical journalist, seduces the cancer patient of a controversial Hungarian doctor, contracts a sexually transmitted disease, and traces the disease's famous discoverer to Forest Hill Village in Toronto, where he encounters the most interesting journalistic subject of all. In energetic, inventive, and provocative prose, Cronenberg creates an extraordinary, sexually charged novel of dark impulses and appetites that reminds us that the boundaries of lover and beloved aren't nearly as defined as we believe them to be.

What if your lover left you for nothing? Literally Nothing? From the author of *Motherless Brooklyn*, this is a strange, hilarious love story about a man, a woman, and the space between them. Physicist Alice Coombs has made a great discovery - a hole in the universe, a true nothingness she and her colleagues call 'Lack'. Professor Philip Engstrand has made his own breakthrough - he realises how much he loves Alice. Trouble is, Lack is a void with a personality - a void that utterly obsesses Philip's beloved. She's fallen out of love with Philip and in love with Lack.

Eric Packer is a twenty-eight-year-old multi-billionaire asset manager. We join him on what will become a particularly eventful April day in turn-of-the-twenty-first-century Manhattan. He's on a personal odyssey, to get a haircut. Sitting in his stretch limousine as it moves across town, he finds the city at a virtual standstill because the President is visiting, a rapper's funeral is proceeding, and a violent protest is being staged in Times Square by anti-globalist groups. Most worryingly, Eric's bodyguards are concerned that he may be a target . . . An electrifying study in affectlessness, infused with deep cynicism and measured detachment; a harsh indictment of the life-denying tendencies of capitalism; as brutal a dissection of the American dream as Wolfe's *Bonfire* or Ellis's *Psycho*, Don DeLillo's *Cosmopolis* is a caustic prophecy all too quickly realized.

Terrence Malick's debut film, *Badlands*, announced the arrival of a unique talent. In the 40 years since that debut, Malick has only made 5 films, but they are distinctive in their beauty. This book is not meant to be a biography of Terrence Malick. The purpose behind the book is to introduce readers to the extraordinary universe of his film-making and to aid them in understanding his work. And to do this through the words of his closest collaborators - cinematographers, set designers, costumers, cameramen, directors, producers, and actors such as Sean Penn, Martin Sheen, Sissy Spacek and Jessica Chastain. As their words flow from one to another, they form a fascinating, kaleidoscopic vision of American film and specifically Malick's artistic world. who make up a film. This book is the fruit of a journey began years ago when Luciano Baracaroli, Carlo Hintermann, Gerardo Panichi and Daniele Villa made a documentary on the work of Terrence Malick, which led to the making of this book as well.

"An eye-opening dazzler" (Stephen King) about a pair of globetrotting, gore-obsessed journalists whose entanglement in a French philosopher's death becomes a surreal journey into global conspiracy from legendary filmmaker David Cronenberg. Stylish and camera-obsessed, Naomi and Nathan thrive on the yellow journalism of the social-media age. Naomi finds herself drawn to the headlines surrounding a famous couple, Célestine and Aristide, Marxist philosophers and sexual libertines. Célestine has been found dead, and Aristide has disappeared. Police suspect him of killing her and consuming parts of her body. Yet Naomi sets off to find him, and as she delves deeper into the couple's lives, she discovers the news story may only skim the surface of the disturbing acts they performed together. Journalist Nathan, meanwhile, is in Budapest photographing the controversial work of an unlicensed surgeon named Zoltán Molnár, once sought by Interpol for organ trafficking. After sleeping with one of Molnár's patients, Nathan contracts a rare STD called Roiphe's and travels to Toronto, determined to meet the man who discovered the syndrome. Dr. Barry Roiphe, Nathan learns, now studies his own adult daughter, whose bizarre behavior masks a devastating secret. These parallel narratives become entwined in a gripping, dreamlike plot that involves geopolitics, 3-D printing, North Korea, the Cannes Film Festival, cancer, and, in an incredible number of varieties, sex. Consumed is an exuberant, provocative debut novel from one of the world's leading film directors, a writer of "fierce sculptural intensity" (Jonathan Lethem, *The New York Times Book Review*) who makes it "impossible to look away" (*Publishers Weekly*).

A man, highly skilled in entering people's dreams to extract secret information, is offered a chance to implant an idea in another man's head, a practice known as inception.

Initially regarded as a cult figure with a strong following amongst sci-fi and horror film fans, Canadian filmmaker David Cronenberg emerged as a major and commercially viable film director with mainstream hits such as *A History of Violence* (2005) and *Eastern Promises* (2007). With his unique ability to present imagery that is both disturbing and provocative, Cronenberg creates striking films, noteworthy not just for their cinematic beauty but also for the philosophical questions they raise. *The Philosophy of David Cronenberg* examines Cronenberg's body of work, from his breakthrough *Scanners* (1981) through his most recognizable films such as *The Fly* (1986) and more recent works. Editor Simon Riches and a collaboration of scholars introduce the filmmaker's horrific storylines and psychologically salient themes that reveal his pioneering use of the concept of "body horror," as well as his continued aim to satirize the modern misuse of science and technology. *The Philosophy of David Cronenberg* also explores the mutation of self, authenticity and the human mind, as well as language and worldviews. While Cronenberg's films have moved from small-market cult classics to mainstream successes, his intriguing visions of humanity and the self endure.

Interviews with the director of *Scarface*, *Only Angels Have Wings*, *His Girl Friday*, *Sergeant York*, *Bringing Up Baby*, *The Big Sleep*, *Red River*, *Gentlemen Prefer Blondes*, and *Rio Bravo*

Get an intimate look at the cult filmmaker of our generation. Packaged in a handsome slipcase and loaded with stunning pictures from the Kobal archives, this biography explores the genesis of Tarantino's unique directorial style and provides insight into his inspirations and his frequent collaborations with favored actors. An 8-page foldout timeline presents Tarantino's entire filmography in the heart of the book. Through in-depth and informative text written by renowned film journalist Ian Nathan,

this book examines the entirety of Tarantino's work, including his early writing on screenplays such as *True Romance* and *Natural Born Killers*, his break-out directorial debut *Reservoir Dogs* and the career-defining *Pulp Fiction*, as well as his later iconic films, such as *Kill Bill Volumes 1 and 2*, *Inglourious Basterds*, and *Django Unchained*. You'll also go behind the scenes of Tarantino's latest epic, *Once Upon a Time in Hollywood*. As you make your way through Tarantino's incredible career, discover what inspired him, his working methods, and the breadth of his talent. With a visually arresting design that mimics Tarantino's approach to film-making and chapters organized by film, the pages are brimming with images taken on set and behind the scenes. This is the ultimate celebration for any Tarantino fan.

Seth Brundle develops a system to transport objects in a matter of seconds, but when he tries it on himself, Seth's genes and molecules are accidentally fused with those of a fly. Seth's excitement over his new physical abilities turns into a nightmare as his insect half begins to take over.

Academy Award-winning director William Friedkin (b. 1935) is best known for his critically and commercially successful films *The French Connection* and *The Exorcist*. Unlike other film school-educated filmmakers of the directors' era, Friedkin got his start as a mailroom clerk at a local TV station and worked his way up to becoming a full-blown Hollywood filmmaker by his thirties. His rapid rise behind the camera from television director to Oscar winner came with self-confidence and unorthodox methods. Known for his gritty and auteurist style, Friedkin's films tell the story of a changing America upended by crime, hypocrisy, the occult, and amorality. Although his subsequent films achieved varying levels of success, his cultural impact is undeniable. *William Friedkin: Interviews* collects fifteen articles, interviews, and seminars spanning Friedkin's career. He discusses early influences, early successes, awards, and current projects. The volume provides coverage of his directorial process, beliefs, and anecdotes from his time serving as the creative force of some of the biggest films of the 1970s and beyond—from his early days in Chicago to his run-ins with Alfred Hitchcock to firing guns on set and witnessing an actual exorcism in Italy. Through previously unpublished and obscure interviews and seminars, the story of William Friedkin's work and life is woven together into a candid and concise impression for cinephiles, horror junkies, and aspiring filmmakers alike. Readers will gain insight into Friedkin's genius from his own perspectives and discover the thoughts and processes of a true maverick of American cinema.

Horror films have exploded in popularity since the tragic events of September 11, 2001, many of them breaking box-office records and generating broad public discourse. These films have attracted A-list talent and earned award nods, while at the same time becoming darker, more disturbing, and increasingly apocalyptic. Why has horror suddenly become more popular, and what does this say about us? What do specific horror films and trends convey about American society in the wake of events so horrific that many pundits initially predicted the death of the genre? How could American audiences, after tasting real horror, want to consume images of violence on screen? Horror after 9/11 represents the first major exploration of the horror genre through the lens of 9/11 and the subsequent transformation of American and global society. Films discussed include the *Twilight* saga; the *Saw* series; *Hostel*; *Cloverfield*; *28 Days Later*; remakes of *The Texas Chainsaw Massacre*, *Dawn of the Dead*, and *The Hills Have Eyes*; and many more. The contributors analyze recent trends in the horror genre, including the rise of 'torture porn,' the big-budget remakes of classic horror films, the reinvention of traditional monsters such as vampires and zombies, and a new awareness of visual technologies as sites of horror in themselves. The essays examine the allegorical role that the horror film has held in the last ten years, and the ways that it has been translating and reinterpreting the discourses and images of terror into its own cinematic language.

"Ever since his emergence from the Canadian cinematic underground of the late 1960s, David Cronenberg has challenged and disturbed audiences. The father of 'bloody horror', his films have mapped out a unique terrain where the human psyche and biology meet. This collection of new interviews by critic Serge Grunberg examines the career of the writer/director, from his uncertain beginnings, through his mastery of disturbingly psychosexual themes, to his later works that question the existential nature of reality itself."--BOOK JACKET.

For more than 30 years, David Cronenberg has produced films, mostly outside the Studio system, which continue to disturb, surprise and challenge audiences. He has also been repeatedly drawn to literary fiction for inspiration, adapting works by figures like William Burroughs, J.G. Ballard and Patrick McGrath. This book is only the second single-authored study on Cronenberg and as well as containing the first detailed analysis of *eXistenZ* (1999) *Spider* (2003) and *A History of Violence* (2005), it is the first to explore how understanding certain written texts, from both underground and mainstream fiction, can help us understand how Cronenberg's films work.

The first systematic examination in English of Cronenberg's feature films, from *Stereo* (1969) to *Crash* (1996).

David Cronenberg's *Crash* (1996) brought down a storm of controversy and opprobrium when it was first screened in London. And yet it's a cool, controlled, formal film, unsensational, more analytic than titillating, a brilliant exposé of modern pathologies. It has almost none of the violence and explicit sexual content of the J.G. Ballard novel from which it is adapted. What is the relationship between Ballard himself and the character 'James Ballard' in *Crash*? In this book, which includes an exclusive and revealing interview with Ballard, Sinclair explores the uncanny temporal loop which connects film and novel. If Cronenberg's 'adapted' *Crash*, he also absorbed it, ingested it, made it into something new. But, on the other hand, the novel controls the film, or uses the film to disguise its truly subversive intent. And, for Sinclair, there are more startling permutations still. To what extent, for example, is *Crash* a premonition of some of the more remarkable media events of recent times? **PAPERBACK INCLUDES TWO NEW CHAPTERS** David Cronenberg is one of the most fascinating filmmakers in the world today. His provocative work has stimulated debate and received major retrospectives in museums, galleries, and cinemathèques around the world. William Beard's *The Artist as Monster* was the first book-length scholarly work in English on Cronenberg's films, analyzing all of his features from *Stereo* (1969) to *Crash* (1996). In this paperback edition, Beard includes new chapters on *eXistenZ* (1999) and *Spider* (2002). Through close readings and visual analyses, Beard argues that the structure of Cronenberg's cinema is based on a dichotomy between, on the one hand, order, reason, repression, and control, and on the other, liberation, sexuality, disease, and the disintegration of self and of the boundaries that define society. The instigating figure in the films is a scientist character who, as Cronenberg evolves as a filmmaker, gradually metamorphoses into an artist, with the ground of liberation and catastrophe shifting from experimental subject to the self. Bringing a wealth of analytical observation and insight into Cronenberg's films, Beard's sweeping, comprehen-

sive work has established the benchmark for the study of one of Canada's best-known filmmakers. From the award-winning master of new wave horror films comes a mesmerizing new story of the strange and the unexpected. Based on David Cronenberg's screenplay, starring Jennifer Jason Leigh and Willem Dafoe, this is the graphic novel of the movie *eXistenZ*, drawn by talented graphic artist Sean Scofield. The story revolves around *eXistenZ*, a virtual reality game of wild and unpredictable fantasy invented by the gaming goddess, Allegra Geller. Using biotechnic adaptations, her new game is plugged directly into each player's spinal cord. Because the gaming pod has access to the memories, anxieties and preoccupations of its players, the direction each game takes depends entirely on who's playing. The game is so realistic that players often cannot tell which dimension they are inhabiting. While gaming devices plug in at the unveiling of *eXistenZ*, an assassin tries to kill Allegra Geller with a strange but deadly gristle gun made of human flesh that fires human teeth. In the confusion, Allegra is rescued by bodyguard Ted Pikul, and so begins an adventure in which nothing is what it seems and rival guerrilla factions fight and kill for who will control the dangerously intriguing game of *eXistenZ*. At stake is the very notion of what we know as the real world. In this disturbingly labyrinthine world of morphing realities, master fantasist David Cronenberg holds us spellbound as we weave toward the unexpected climactic ending to this tale about the fragility of reality.

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From his early horror movies, including *Scanners*, *Videodrome*, *Rabid*, and *The Fly*—with their exploding heads, mutating sex organs, rampaging parasites, and scientists turning into insects—to his inventive adaptations of books by William Burroughs (*Naked Lunch*), Don DeLillo (*Cosmopolis*), and Bruce Wagner (*Maps to the Stars*), Canadian director David Cronenberg (b. 1943) has consistently dramatized the struggle between the aspirations of the mind and the messy realities of the flesh. "I think of human beings as a strange mixture of the physical and the non-physical, and both of these things have their say at every moment we're alive," says Cronenberg. "My films are some kind of strange metaphysical passion play." Moving deftly between genre and arthouse filmmaking and between original screenplays and literary adaptations, Cronenberg's work is thematically consistent and marked by a rigorous intelligence, a keen sense of humor, and a fearless engagement with the nature of human existence. He has been exploring the most primal themes since the beginning of his career and continues to probe them with growing maturity and depth. Cronenberg's work has drawn the interest of some of the most intelligent contemporary film critics, and the fifteen interviews in this volume feature remarkably in-depth and insightful conversations with such acclaimed writers as Amy Taubin, Gary Indiana, David Breskin, Dennis Lim, Richard Porton, Gavin Smith, and more. The pieces herein reveal Cronenberg to be one of the most articulate and deeply philosophical directors now working, and they comprise an essential companion to an endlessly provocative and thoughtful body of work.

David Cronenberg is a director of great, unique vision, and *Dead Ringers* is seen as his most widely praised film in the mainstream (after *The Fly*). The film's central theme is both compelling and disturbing (one personality split between two people), and the descent into prescription drug addiction and botched gynecological procedures (with Cronenberg's trademark insect-like surgical instruments) will make the reader's skin crawl... especially with the addition of visual components like film stills and photos, as this bleak, depressing, and tragic tale achieves a new level of presentation through print, as it provides a unique insight into the intimacy of brotherly relations that few films ever approach.

Robert Furze argues the defining characteristic of John Cassavetes and David Cronenberg's respective approaches is that of "visceral" cinema, a term that illustrates the anxiety these film-makers provoke in their audiences. Cassavetes demonstrates this through disregard for plot structure and character coherence, while Cronenberg's focus is on graphic depictions of mutilation, extreme forms of bodily transformation, and violence. Cassavetes and Cronenberg are established auteurs, but the elements of their films that appear to be barriers to their artistic status, for example, slipshod method and lingering violence or pre-digital special effects, are reassessed here as indicators of creativity. In this way, Furze encourages debates of what makes a film good or bad.

A collection of fifteen interviews with a director whose work is thematically consistent and marked by a rigorous intelligence, a keen sense of humor, and a fearless engagement with the nature of human existence

The utopian community of Eden-Olympia, an isolated and secure multi-national business park, features the latest services and facilities for elite high-tech industries, until a doctor at its clinic goes on a suicidal shooting spree, revealing the dangerous psychological vents behind the park's placid surface. Reprint. 10,000 first printing.

Horror films have for decades commanded major global audiences, tapping into deep-rooted fears that cross national and cultural boundaries in their ability to spark terror. This book brings together a group of scholars to explore the ways that this fear is utilized and played upon by a wide range of filmmakers. Contributors take up such major figures as Guillermo del Toro, Lars Von Trier, and David Cronenberg, and they also offer introductions to lesser-known talents such as Richard Franklin, Kiyoshi Kurosawa, Juan López Moctezuma, and Alexandre Aja. Scholars and fans alike dipping into this collection will discover plenty of insight into what chills us.

Videodrome. *Scanners*. *The Brood*. *Crash*. *The Fly*. The films of David Cronenberg have haunted and inspired generations. His name has become synonymous with the body horror subgenre and the term "Cronenbergian" has been used to describe the stark, grotesque, and elusive quality of his work. These eighteen stories bring his themes and ideas into the present, throbbing with unnatural

life. A yoga group brings transcendence and bodily transformation. A woman undergoing Gender Confirmation Surgery is subjected to outlandish techniques. A young man discovers the reality-warping potential of a bootleg horror VHS. A mother comes to terms with the monstrous appetites of her newborn child. Being terrified is just the beginning. Become one with us and take a deep, penetrating dive into the plasma pool. This is *THE NEW FLESH*. "Fetish technology. Pleasure technology. Sinister technology. Incomprehensible technology. Inhuman technology. Technology plus velocity, velocity plus death, death plus technology." - From the Introduction by the legendary Kathe Koja, author of *The Cipher*, *Skin*, and *Under the Poppy*.

David Cronenberg's *A History of Violence* - the lead title in the new Canadian Cinema series - presents readers with a lively study of some of the filmmaker's favourite themes: violence, concealment, transformation, sex, and guilt.

The definitive cult, post-modern novel - a shocking blend of violence, transgression and eroticism.

A screenplay adaptation of J.G. Ballard's novel of sex on the motorways, in which humans realign their minds, bodies and sexuality to dominant technology.

This collection of seven critical essays explores the multifaceted nature of the cinema achievements of David Cronenberg. From *The Fly* through *Crash* and *M. Butterfly* Cronenberg's work has been provocative and important to the development of contemporary American film.

Canadian film director David Cronenberg has long been a figure of artistic acclaim and public controversy. Bursting into view with a trio of shocking horror films in the 1970s, Cronenberg's work has become increasingly complex in its sensibilities and inward-looking in its concerns and themes. This trajectory culminates in the multiplex successes of his most recent films, which appear to conclude a straightforward evolutionary arc that begins in the cold outside of shock-horror and arrives in the warm embrace of commercial and critical success. Scott Wilson argues persuasively that Cronenberg's career can be divided into broad thematic stages and instead offers a complex examination of the relationship between three inter-related terms: the director as auteur; the industry that support or denies commercial opportunity; and the audience who receive, interpret and support (or decry) the vision represented on screen. *The Politics of Insects* provides an opportunity to explore Cronenberg's films in relation to each other in terms of their thematic continuity, and in terms of their relationship to industrial concerns and audience responses.

The definitive reference for all Wes Anderson fans. Loaded with rich imagery and detailed analysis of his incredible films - including the classics *The Grand Budapest Hotel*, *Rushmore*, *The Royal Tenenbaums* and *Moonrise Kingdom* as well as Anderson's highly anticipated new release *The French Dispatch* - this is the first book to feature all of Wes Anderson's movies in a single volume. Acclaimed film journalist Ian Nathan provides an intelligent and thoughtful examination of the work of one of contemporary film's greatest visionaries, charting the themes, visuals, and narratives that have come to define Anderson's work and contributed to his films an idiosyncratic character that's adored by his loyal fans. From Anderson's regular cast members - including Bill Murray and Owen Wilson - to his instantly recognisable aesthetic, recurring motifs and his scriptwriting processes, this in-depth collection will reveal how Wes Anderson became one of modern cinema's most esteemed and influential directors. Presented in a slipcase with 8-page gatefold section, this stunning package will delight all Wes Anderson devotees and movie lovers in general.

Everyone has to start somewhere. For some film directors, their first works were nothing short of extraordinary - whether it was due to the content they were exploring, or the circumstances in which their films came about. Anne Bancroft (who starred in *The Graduate* 1967) and Richard Benjamin (*Goodbye Columbus* 1969) were actors-turned-directors. Dennis Hopper (*Easy Rider* 1969), also an actor, was stoned, drunk and out of control - but also one of the first successful independent directors. David Cronenberg (*The Fly* 1986 & *A History of Violence* 2005), a Canadian misfit, turned crazy behaviour into a genre. Amy Heckerling's (*Clueless* 1995) first creation was a "boys" movie about kids in high school. Bob Clark (*Porky's* 1981 & *A Christmas Story* 1983) made a film about a "he-playing-a-she" years before Dustin Hoffman was *Tootsie* (1982) and Robin Williams was *Mrs Doubtfire* (1993). And Nicholas Meyer (*Star Trek II: The Wrath of Khan* 1982) turned "what-ifs" into engaging movies, beginning with the hypothesis - what if Sigmund Freud assisted Sherlock Holmes on one of his cases? Or H.G. Wells met Jack the Ripper and a time-travel drama ensued? This book explores the context and critical opinions surrounding the first films of seven directors, who had their initial opportunity to call the shots between the late 1960s and early 1980s. *Time After Time*. *Fatso*. *My Favorite Year*. *Fast Times at Ridgemont High*. *Shivers*. *She-Man*. *Easy Rider*. All are unusual directorial debuts. For some, this was the start of their feature film careers. For others, like Anne Bancroft, it was their only time in the director's chair. For anyone fortunate enough to transition into directing - beware! One day your first film may turn up on Blu-Ray or as a television re-run, even if you wish the world never knew you made it.

David Cronenberg as moved from the depths of low-budget exploitation horror to become one of North America's most respected movie directors. Since the early 1970s, the soft-spoken 'Baron of Blood' has attracted widespread controversies with a steady stream of shocks - sec-crazed parasites in *Shivers* (1975), exploding heads in *Scanners* (1981), revolutionary flesh technology in *Videodrome* (1983), mutating bugs in *The Fly* (1986), car crash scars in *Crash* (1996), and psychopathic bursts of gunfire in *A History of Violence* (2005). This new study provides an overview of Cronenberg's films in the light of their international reception, placing them firmly in the cultures they influenced. It also highlights often-ignored works, such as the race movie *Fast Company* (1979), and includes a chapter on the latest film *Eastern Promises* (2007). Amidst bans and boos, Cronenberg has developed a consistent cult following for his chronicles of humankind's struggle with its ever-changing environment, bugged by technology and changing social roles - becoming a hero of contemporary culture.