

The Mystery Man Lost Highway

Claire Hind, Gary Winters

David Lynch Richard A. Barney, 2009 Interviews with the acclaimed director of the films Dune, Blue Velvet, The Elephant Man, Mulholland Drive, and Inland Empire and the hit TV series Twin Peaks

Bodies in Suspense Alanna Thain, 2017-03-28 Bodies in Suspense presents a powerful new way to think through postdigital cinema and the affective turn in critical theory. According to Alanna Thain, suspense films allow us to experience the relation between two bodies: that of the film and that of the viewer. Through the “time machine” of suspense, film form, gender, genre, and spectatorship are revealed in innovative and different ways. These films not only engage us directly in ethical concerns, but also provide a key for understanding corporeal power in the digital era. Offering a new framework for understanding cinematic suspense, Bodies in Suspense argues that the “body in time” enables us to experience the temporal dimension of the body directly. This is the first book to link two contemporary frames of analysis: questions of cinematic temporality and contemporary affect theory. Thain conducts close readings of influential suspense films by Alfred Hitchcock, David Lynch, Christian Marclay, Rian Johnson, and Lou Ye, and sets forth a compelling new theory of cinema, reading for the productivity of the “crime of time” that stages the duplicity of cinematic bodies. Through these films that foreground doubled characters and looping, Thain explores Gilles Deleuze’s claim that “the direct time-image is the phantom which has always haunted cinema.” A vital new addition to film theory, corporeality and affect theory, feminist theory, and the philosophy of time—and one of the first books to explore David Lynch’s Hollywood trilogy—Bodies in Suspense asks us to pay attention, above all, to the ways in which the condition of spectatorship creates a doubling sensation with important philosophical repercussions.

A Critical Companion to Christopher Nolan Isabelle Labrouillère, Claire Parkinson, 2023-01-03 A Critical Companion to Christopher Nolan provides a wide-ranging exploration of Christopher Nolan's films, practices, and collaborations. From a range of critical perspectives, this volume examines Nolan's body of work, explores its industrial and economic contexts, and interrogates the director's auteur status. This volume contributes to the scholarly debates on Nolan and includes original essays that examine all his films including his short films. It is structured into three sections that deal broadly with themes of narrative and time; collaborations and relationships; and ideology, politics, and genre. The authors of the sixteen chapters include established Nolan scholars as well as academics with expertise in approaches and perspectives germane to the study

of Nolan's body of work. To these ends, the chapters employ intersectional, feminist, political, ideological, narrative, economic, aesthetic, genre, and auteur analysis in addition to perspectives from star theory, short film theory, performance studies, fan studies, adaptation studies, musicology, and media industry studies.

Terror in the Desert Brad Sykes, 2018-04-04 Set in the American Southwest, desert terror films combine elements from horror, film noir and road movies to tell stories of isolation and violence. For more than half a century, these diverse and troubling films have eluded critical classification and analysis. Highlighting pioneering filmmakers and bizarre production stories, the author traces the genre's origins and development, from cult exploitation (*The Hills Have Eyes*, *The Hitcher*) to crowd-pleasing franchises (*Tremors*, *From Dusk Till Dawn*) to quirky auteurist fare (*Natural Born Killers*, *Lost Highway*) to more recent releases (*Bone Tomahawk*, *Nocturnal Animals*). Rare stills, promotional materials and a filmography are included.

The Palgrave Handbook of Contemporary Gothic Clive Bloom, 2020-07-10 "Simply put, there is absolutely nothing on the market with the range of ambition of this strikingly eclectic collection of essays. Not only is it impossible to imagine a more comprehensive view of the subject, most readers - even specialists in the subject - will find that there are elements of the Gothic genre here of which they were previously unaware." - Barry Forshaw, Author of *British Gothic Cinema and Sex and Film* *The Palgrave Handbook of Contemporary Gothic* is the most comprehensive compendium of analytic essays on the modern Gothic now available, covering the vast and highly significant period from 1918 to 2019. The Gothic sensibility, over 200 years old, embraces its dark past whilst anticipating the future. From demons and monsters to post-apocalyptic fears and ecological fantasies, Gothic is thriving as never before in the arts and in popular culture. This volume is made up of 62 comprehensive chapters with notes and extended bibliographies contributed by scholars from around the world. The chapters are written not only for those engaged in academic research but also to be accessible to students and dedicated followers of the genre. Each chapter is packed with analysis of the Gothic in both theory and practice, as the genre has mutated and spread over the last hundred years. Starting in 1918 with the impact of film on the genre's development, and moving through its many and varied international incarnations, each chapter chronicles the history of the gothic milieu from the movies to gaming platforms and internet memes, television and theatre. The volume also looks at how Gothic intersects with fashion, music and popular culture: a multi-layered, multi-ethnic, even a trans-gendered experience as we move into the twenty first century.

Imagined Theatres Daniel Sack, 2017-04-07 *Imagined Theatres* collects theoretical dramas written by some of the leading scholars and artists of the contemporary stage. These dialogues, prose poems, and microfictions describe imaginary performance events that explore what might be possible and impossible in the theatre. Each scenario is mirrored by a brief accompanying reflection, asking what they might mean for our thinking about the theatre. These many possible worlds circle

around questions that include: In what way is writing itself a performance? How do we understand the relationship between real performances that engender imaginary reflections and imaginary conceptions that form the basis for real theatrical productions? Are we not always imagining theatres when we read or even when we sit in the theatre, watching whatever event we imagine we are seeing?

The Spectre of Sound Kevin Donnelly, 2019-07-25 This book is a major new study - dealing with notions of film music as a device that desires to control its audience, using a most powerful thing: emotion. The author emphasises the manipulative and ephemeral character of film music dealing not only with traditional orchestral film music, but also looks at film music's colonisation of television, and discusses pop music in relation to films, and the historical dimensions to ability to possess audiences that have so many important cultural and aesthetic effects. It challenges the dominant but limited conception of film music as restricted to film by looking at its use in television and influence in the world of pop music and the traditional restriction of analysis to 'valued' film music, either from 'name' composers' or from the 'golden era' of Classical Hollywood. Focusing on areas as diverse as horror, pop music in film, ethnic signposting, television drama and the soundtrack without a film- this is an original study which expands the range of writing on the subject.

A Critical Companion to David Lynch Andrew M. Winters, 2024-12-04 A Critical Companion to David Lynch builds on the vast debate of one of the most discussed and researched directors of the present era, with commercial and critical success across multiple mediums and genres. This edited volume provides a wide-ranging exploration of Lynch's films, practices, and collaborations, with nineteen original chapters examining themes including narrativity, aesthetics, artistry, sound, experimentation, metafiction, and patriarchy from the disciplinary perspectives of film studies, art studies, gender studies, literary studies, and philosophy. Lynch's entire thought-provoking oeuvre, spanning over fifty years, will be examined, including his shorts and films, animations, TV series, paintings, and commercials.

Richard Pryor in Hollywood Anthony Balducci, 2018-07-05 Hollywood studios were once eager to bring stand-up comedy king Richard Pryor's dynamic humor to the big screen--so much so that studio executives gave him full access to available resources and creative control to develop his own projects. Unfortunately Pryor's screen talents were far less acclaimed than his stage ones, and flops such as *The Toy* and *Superman III* greatly diminished his reputation. The author examines how this downfall unfolded through comprehensive analyses of each of Pryor's movies.

Embodying the Dead Claire Hind, Gary Winters, 2019-11-13 Where do we find the dead? Do the dead appear in our dreams? What is it like to play dead? This book is an exciting exploration of the relationship between death and play in performance. Exploring a range of artists and creative disciplines that remember, personify and re-imagine the dead, it playfully unpacks the psychoanalytic concepts of the Death Drive, Desire and the Uncanny as a way of thinking about performance. *Embodying the Dead* draws on work of Gary Winters and Claire Hind and the various qualities of deadness

found in their projects. The authors' work includes live art, theatre, installation, Super 8mm film, walking arts practice and durational performance. This book includes scripts and scores of their performances, original creative texts, interviews with internationally renowned artists and a series of practice-led research tasks to support readers creating their own imaginative performance work. Rich in creative and critical content, this book is ideal for students of drama, theatre and performance studies who have an interest in devised theatre, theatre making, writing for performance and intermedial practice.

Pervert in the Pulpit Jeff Johnson, 2015-09-16 Filmmaker David Lynch's work is viewed here as patriotic and Puritanical. This Lynch is an idealistic conservative on a reformer's mission. Lynch promotes a return to the values inherent in a mythological America, but he indulges in a voyeuristic pleasure which he simultaneously condemns. Like Jeffrey peeking through the slats of Dorothy's closet in *Blue Velvet*, the viewer of Lynch's work is a rationalist plagued by his dreams; intrigued and repulsed, fascinated and judgmental, he both craves and resists cultural assimilation. Works presented include all features from *Eraserhead* to *Mulholland Drive*, shorts such as *The Amputee* and *The Grandmother*, and contributions to television such as *Hotel Room* and, of course, *Twin Peaks*. This study develops an idea of Lynch's politics, analyzes his work, and explores Lynch's paradox of condemning an immoral world through disturbing images and concepts, and touches on such points as the identifiable figure of evil in his works as well as the archetypes of the nymphet, well-meaning traditionalist, and struggling ethicist. Also included are a history of moralistic criticism in American literature and a review of existing Lynch criticism within this context.

The Cinema of David Lynch Erica Sheen, Annette Davison, 2004 This is a study of one of Hollywood's most popular and critically acclaimed directors. Films discussed include 'Blue Velvet', 'Wild at Heart', 'The Straight Story' and 'Mulholland Drive'.

The Impossible David Lynch Todd McGowan, 2007 Todd McGowan studies Lynch's talent for blending the bizarre and the normal to emphasise the odd nature of normality itself. In Lynch's movies, fantasy becomes a means through which the viewer is encouraged to build a revolutionary relationship with the world.

Agency and Imagination in the Films of David Lynch James D. Reid, Candace R. Craig, 2019-12-13 *Agency and Imagination in the Films of David Lynch: Philosophical Perspectives* offers a sustained philosophical interpretation of the filmmaker's work in light of classic and contemporary discussions of human agency and the complex relations between our capacity to act and our ability to imagine. With the help of the pathological characters that so often leave their unforgettable mark on Lynch's films, this book reveals several important ways in which human beings fail to achieve fuller embodiments of agency or seek substitute satisfactions in spaces of fantasy. In keeping with Lynch's penchant for unconventional narrative techniques, James D. Reid and Candace R. Craig explore the possibility, scope, and limits of the very idea of agency itself and what it might be like to renounce concepts of agency altogether in the interpretation and depiction of human life. In a series

of interlocking readings of eight feature-length films and *Twin Peaks: The Return* that combine suggestive philosophical analysis with close attention to cinematic detail, Reid and Craig make a convincing case for the importance of David Lynch's work in the philosophical examination of agency, the vagaries of the human imagination, and the relevance of film for the philosophy of human action. Scholars of film studies and philosophy will find this book particularly useful.

Lost Highways Jack Sargeant, Stephanie Watson, 1999 Through a series of detailed, illustrated essays, on key films within the genre, *Lost Highways*, explores the history of the road movie. Bring in, other, until now neglected, genres such as the western, film noir, horror, and even science fiction, this is the definitive guide to a diverse body of film that incorporates some of the most dominant themes and most popular films of this century.

Masters of the Grotesque Schuy R. Weishaar, 2012-10-26 The concepts and theories surrounding the aesthetic category of the grotesque are explored in this book by pursuing their employment in the films of American auteurs Tim Burton, Terry Gilliam, the Coen Brothers and David Lynch. The author argues that interpreting these directors' films through the lens of the grotesque allows us to situate both the auteurs and the films within a long history of the grotesque in art and aesthetics. This cultural tradition effectively subsumes the contribution of any artist or genre that intersects it but also affords the artist or genre--the auteur and the genre filmmaker--a pantheon and an abundance of images, themes, and motifs through which he or she can subversively represent the world and our place in it.

The Complete Lynch David Hughes, 2014-04-30 After working with David on his previous work for the series, *The Complete Kubrick*, we knew we were on to a winner for this book. Not only is David Lynch a master of modern film-making but David Hughes is well-qualified to write this 'complete' book. The book covers all Lynch's films including *Mulholland Drive*, TV and other projects, as well as the unrealised ventures such as *Revenge of the Jedi* (later directed by Richard Marquand as *Return of the Jedi*). It also includes a foreword by Barry Gifford - the novelist behind *Wild at Heart* and co-writer with Lynch of the screenplay for *Lost Highway* - and excerpts from a new interview David Hughes carried out with David Lynch himself. *The Complete Lynch* is the only comprehensive study of this great director.

Popular Music and the New Auteur Arved Ashby, 2013-10-30 MTV utterly changed the movies. Since music television arrived some 30 years ago, music videos have introduced filmmakers to a new creative vocabulary: speeds of events changed, and performance and mood came to dominate over traditional narrative storytelling. *Popular Music and the New Auteur* charts the impact of music videos on seven visionary directors: Martin Scorsese, Sofia Coppola, David Lynch, Wong Kar-Wai, the Coen brothers, Quentin Tarantino, and Wes Anderson. These filmmakers demonstrate a fresh kind of cinematic musicality by writing against pop songs rather than against script, and allowing popular music a determining role in narrative, imagery, and style. Featuring important new theoretical work by some of the most provocative writers in the area today, *Popular Music and the New Auteur* will be required reading for all who study film music and sound. It will be particularly relevant for

readers in popular music studies, and its intervention in the ongoing debate on auteurism will make it necessary reading in film studies.

A Supposedly Fun Thing I'll Never Do Again David Foster Wallace, 2009-11-23 These widely acclaimed essays from the author of *Infinite Jest* -- on television, tennis, cruise ships, and more -- established David Foster Wallace as one of the preeminent essayists of his generation. In this exuberantly praised book -- a collection of seven pieces on subjects ranging from television to tennis, from the Illinois State Fair to the films of David Lynch, from postmodern literary theory to the supposed fun of traveling aboard a Caribbean luxury cruiseliner -- David Foster Wallace brings to nonfiction the same curiosity, hilarity, and exhilarating verbal facility that has delighted readers of his fiction, including the bestselling *Infinite Jest*.

The Architecture of David Lynch Richard Martin, 2014-10-23 From the Red Room in *Twin Peaks* to Club Silencio in *Mulholland Drive*, the work of David Lynch contains some of the most remarkable spaces in contemporary culture. Richard Martin's compelling study is the first sustained critical assessment of the role architecture and design play in Lynch's films. Martin combines original research at Lynchian locations in Los Angeles, London and Łódź with insights from architects including Adolf Loos, Le Corbusier and Jean Nouvel and urban theorists such as Jane Jacobs and Edward Soja. In analyzing the towns, cities, homes, roads and stages found in Lynch's work, Martin not only reveals their central importance for understanding this controversial and distinctive film-maker, but also suggests how Lynch's films can provide a deeper understanding of the places and spaces in which we live.

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