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David Lynch (Twayne's Filmmakers)



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Synopsis

Prize-winning film director David Lynch is one of those unconventional artists who creates a world so off-beat and eccentric that it takes on its own hyperreality. Surreal and mind-bending, Lynch's film creations hypnotize the viewer with their hallucinatory, morally ambiguous depictions of violence, lust, and human degradation. In this new study of David Lynch and his filmmaking art, Kenneth C. Kaleta has completed in-depth research to get close to his elusive subject, tracking down traces at such filming locations as Snoqualmie, Washington - where the hit television series "Twin Peaks" (1990) was shot - and London, England, scene of The Elephant Man (1980). Kaleta also conducted revealing interviews, including a conversation with a Philadelphia art school connection and the director of the London Hospital Museum, for insights into the strange mind and perception of the filmmaker. Probing astutely into the techniques that make Lynch's fantasy good-and-evil world so riveting - and the director a natural heir to Hitchcock, Kaleta examines Lynch's deadpan vision of the grotesque and the unseemly - juxtaposed with the innocent and the lyrical - and looks at his creation of an intensely felt and amoral universe of overwhelming instinctual forces. This study - the first full look at David Lynch - will provide much food for thought for anyone who takes an interest in contemporary film. --This text refers to the Paperback edition.

Book Information

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Customer Reviews

Lynch's films, which demonstrate his unique and highly individualistic world view, envision a world of

duality--good and evil, beauty and ugliness, banality and the bizarre, humor and violence--coexisting in the same character or location. Kaleta examines each of Lynch's feature-length movies, from Eraserhead (1978) to Wild at Heart (1990), in great detail. Though technically not a film, the popular television series Twin Peaks is also examined. The author's obvious enthusiasm for Lynch occasionally gets in the way of his critical judgment. On the whole, however, he does a good job of explaining the filmmaker's dual vision and how it is exhibited in the films. He also demonstrates how innovator Lynch also uses his knowledge of movie and television history to enrich his own works, supplying references to The Wizard of Oz in Wild at Heart and film noir touches in Blue Velvet (1986) . Recommended for academic and large public libraries.- Marianne Cawley, Kingwood Branch Lib., Tex.Copyright 1992 Reed Business Information, Inc.

The Twayne Filmmakers Series examines the full panorama of motion picture history and art. Many studies are auteur-oriented and elucidate the work of individual directors whose ideas and cinematic styles make them authors of their films. --This text refers to the Paperback edition.

Blows Faber and Faber's Lynch on Lynch away. Far superior in every single way. A must have for all film/TV/Lynch fans. Heck, possibly a must-have for all Americans!

Faber and Faber would KILL to have written this book instead. Excellent analysis of modern noir genius. If you want to learn Lynch in-depth, BUY THIS BOOK.

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