

Cronenberg On Cronenberg Directors On Directors

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.

In this book, ten experts in philosophy of film explore the importance of transcendence for cinema as an art form in the films of the great directors, David Cronenberg, Karl Theodor Dreyer, Federico Fellini, Werner Herzog, Stanley Kubrick, David Lynch, Terrence Malick, Yasujiro Ozu, and Martin Scorsese.

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.

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 filmmakers 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.

The quintessential examination of women, gynecology is not simply the study of women's bodies, but also serves to define and constitute them. From J. Marion Sims's surgical

experiments on unanesthetized slave women in the mid-19th century to the use of cadavers and prostitutes to teach medical students gynecological techniques, Kapsalis focuses on the ways in which women and their bodies have been treated by the medical establishment. 34 photos.

Cronenberg on Cronenberg Cronenberg on Cronenberg

Long recognized for outstanding National Film Board documentaries and innovative animated movies, Canada has recently emerged from the considerable shadow of the Hollywood elephant with a series of feature films that have captured the attention of audiences around the world. This is the first anthology to focus on Canada's feature films - those acknowledged as its very best. With essays by senior academics and leading scholars from across the country as well as some fresh new voices, Canada's Best Features offers penetrating analyses of fifteen award-winning films. Internationally acclaimed directors David Cronenberg, Atom Egoyan, Denys Arcand, and Claude Jutra are represented here. Noteworthy films include *Mon oncle Antoine*, often cited as Canada's number one film of all time, such Cannes Festival favourites as *Le déclin de l'empire américain* and *Exotica*, and cult films *Careful* by Guy Maddin and *Masala* by Srinivas Krishna. The essays offer the latest word on these films and filmmakers, done from a variety of perspectives. Some of the films have never been examined in-depth before. Complete filmographies and bibliographies accompany each essay. A contextualizing introduction by Professor Gene Walz provides the necessary overview. An annotated bibliography of books on the Canadian film industry completes this impressive package.

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.

Warship #2 is all about one of our favorite directors, the Barron of gore himself, David Cronenberg. This is a limited edition of 100, 160 pages, and is full of comics, short stories, reviews, drawings, and more! It comes packaged in a VHS box and includes 2 stickers, a button, and a mini print!

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.

The Iron Whim is an intelligent, irreverent, and humorous history of writing culture and technology. It covers the early history and evolution of the typewriter as well

as the various attempts over the years to change the keyboard configuration, but it is primarily about the role played by this marvel in the writer's life. Darren Wershler-Henry populates his book with figures as disparate as Bram Stoker, Mark Twain, Franz Kafka, Norman Mailer, Alger Hiss, William Burroughs, J. G. Ballard, Jack Kerouac, Hunter S. Thompson, Northrop Frye, David Cronenberg, and David Letterman; the soundtrack ranges from the industrial clatter of a newsroom full of Underwoods to the more muted tapping and hum of the Selectric. Wershler-Henry casts a bemused eye on the odd history of early writing machines, important and unusual typewritten texts, the creation of *On the Road*, and the exploits of a typewriting cockroach named Archy, numerous monkeys, poets, and even a couple of vampires. He gathers into his narrative typewriter-related rumors and anecdotes (Henry James became so accustomed to dictating his novels to a typist that he required the sound of a randomly operated typewriter even to begin to compose). And by broadening his focus to look at typewriting as a social system as well as the typewriter as a technological form, he examines the fascinating way that the tool has actually shaped the creative process. With engaging subject matter that ranges over two hundred years of literature and culture in English, *The Iron Whim* builds on recent interest in books about familiar objects and taps into our nostalgia for a method of communication and composition that has all but vanished.

Interviews conducted 1984 to 1993.

"Encompassing the careers of up to 600 directors - over 60 new to this edition - working in the US and Canada today, this volume is an invaluable reference for students, researchers and enthusiasts of film and popular culture. Each entry provides biographical information as well as insightful textual and thematic analysis of the director's work. In comprehensively covering a wide range of film-makers - from more established mainstream luminaries such as Steven Spielberg, Martin Scorsese, Ridley Scott and Kathryn Bigelow, through independent mavericks like Hal Hartley, Atom Egoyan, Jim Jarmusch and the Coen brothers, to innovative emerging talents including Marc Forster (*Monster's Ball*), Todd Field (*In the Bedroom*) and David Gordon Green (*George Washington*) - the shifting landscape of contemporary film-making is brought into sharp focus." Sur la 4e de couv.

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

"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*).

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 film-makers.

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.

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.

The essays in this collection analyse major film adaptations of twentieth-century American fiction, from F. Scott Fitzgerald's *The Last Tycoon* to Toni Morrison's *Beloved*. During the century, films based on American literature came to play a central role in the history of the American cinema. Combining cinematic and literary approaches, this volume explores the adaptation process from conception through production and reception. The contributors explore the ways political and historical contexts have shaped the transfer from book to screen, and the new perspectives that films bring to literary works. In particular, they examine how the twentieth-century literary modes of realism, modernism, and postmodernism have influenced the forms of modern cinema. Written in a lively and accessible style, the book includes production stills and full filmographies. Together with its companion volume on nineteenth-century fiction, the volume offers a comprehensive account of the rich tradition of American literature on screen. Melnyk argues passionately that Canadian cinema has never been a singular entity, but has continued to speak in the languages and in the voices of Canada's diverse population.

Creatively spent and politically irrelevant, the American horror film is a mere ghost of its former self-or so goes the old saw from fans and scholars alike. Taking on this undeserved reputation, the contributors to this collection provide a comprehensive look at a decade of cinematic production, covering a wide variety of material from the last ten years with a clear critical eye. Individual essays profile the work of up-and-coming director Alexandre Aja and reassess William Malone's muchmaligned *FearDotCom* in the light of the torture debate at the end of President George W. Bush's administration. Other essays look at the economic, social, and formal aspects of the genre; the globalization of the U.S. film industry; the alleged escalation of cinematic violence; and the massive commercial popularity of the remake. Some essays examine specific subgenres-from the teenage horror flick to the serial killer film and the spiritual horror film-as well as the continuing relevance of classic directors such as George A. Romero, David Cronenberg, John Landis, and Stuart Gordon. Essays deliberate on the marketing of nostalgia and its concomitant aesthetic, and the curiously schizophrenic perspective of fans who happen to be scholars as well. Taken together, the contributors to this collection make a compelling case that American horror cinema is as vital, creative, and thought-provoking as it ever was.

A high-tech business park on the Mediterranean coast is the setting for a most disturbing crime in this bestseller from the master of dystopia, J.G. Ballard. 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. Met bibliogr., filmogr., cred. - Ook aanwezig als: *L'horreur intérieure : les films de David Cronenberg*. - Paris : Éditions du cerf ; [etc.], 1992 - 258 p. : ill. ; 23 cm. - 7e Art, ISSN 0768-1496 : 90 - ISBN 2-204-04125-4.

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 - seccrazed 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.

This book provides an accessible overview of each director's contribution to cinema, incorporating a discussion of their career, major works and impact.

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.

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.

David Cronenberg has made a career of exploring the darker side of eroticism. "Stereo," "Crimes of the Future," and "Rabid" gave initial form to his fascination with the psychological aspects of death, disease, lust, and power. And, in 1975 "Shivers" gained Cronenberg widespread recognition and notoriety for his exceptionally chilling expressions of society's fears about the sexual revolution and its long-term ramifications.

Great Canadian Film Directors is the first major study that reflects the cultural and linguistic diversity of Canada's most dynamic film directors. The 19 essays in this collection focus on each filmmaker's ability to create a vision that both reveals and redefines our national cultures. Together, these essays, by established and emerging scholars, highlight the diversity, imaginative power, and talent of Canadian filmmakers. This collection's value is in its contemporary analysis of major figures as well as critical discussions of the work of women directors and young filmmakers. Filmographies and selected bibliographies for each director provide film students and the movie-going

public with an unrivalled study of a cinema that now garners world attention.

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.

Award-winning author David L. Pike offers a unique focus on the crucial quarter-century in Canadian filmmaking when the industry became a viable force on the international stage. Pike provides a lively, personal, and accessible history of the most influential filmmakers and movements of both Anglo-Canadian and Quebecois cinema, from popular movies to art film and everything in between. Along with in-depth studies of key directors, including David Cronenberg, Patricia Rozema and Denys Arcand, Jean-Claude Lauzon, Robert Lepage, Léa Pool, Atom Egoyan, and Guy Maddin, *Canadian Cinema since the 1980s* reflects on major themes and genres and explores the regional and cultural diversity of the period. Pike positions Canadian filmmaking at the frontlines of a profound cinematic transformation in the age of global media and presents fresh perspectives on both its local and international contexts. Making a significant advance in the study of the film industry of the period, *Canadian Cinema since the 1980s* is also an ideal text for students, researchers, and Canadian film enthusiasts.

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*.

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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