

The Modern Fantastic

The Films of David Cronenberg



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Modern Fantastic The Films Of David Cronenberg

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Modern Fantastic The Films Of David Cronenberg:

The Modern Fantastic Michael Grant, 2000-11-30 In *The Fly* one of Seth Brundle's experiments goes disastrously wrong and the chimpanzee he was attempting to transport from one telepod to the other ends up in the second device a quivering mass of flesh the process of teleportation has turned it inside out and yet it remains in unimaginable agony alive David Cronenberg is undoubtedly one of the great directors of transgression violating boundaries between the subjective and the objective and even more spectacularly between the human and the non human This collection of seven critical essays explores the multifaceted nature of Cronenberg's achievement and ranges from Jonathan Crane's reassessment of Cronenberg's place within horror cinema to Parveen Adams' intensely focused discussion of *Crash* Other essays examine the place of the homoerotic body in Cronenberg's films view *M. Butterfly* in relation to modern notions of literature place the earlier work in its historical context address the complexity and ambiguity derived from certain fundamental contrasts underpinning much of his work and discuss some of the shortcomings of critical writings on Cronenberg The book also includes a recent interview with the director together with a full filmography and bibliography An important analysis for students and scholars of contemporary film and popular culture

David Cronenberg's A History of Violence Bart Beaty, 2008-11-01 Arguably the most famous and critically acclaimed Canadian filmmaker David Cronenberg is celebrated equally for his early genre films like *Scanners* 1981 and *The Fly* 1986 and his dark artistic vision in films such as *Dead Ringers* 1988 and *Crash* 1996 The 2005 film *A History of Violence* was a mainstream success that marked Cronenberg's return to the commercial fold of Hollywood after years of independent art house filmmaking His international reputation grew and the film was honoured with numerous awards and two Oscar nominations for screenwriter Josh Olson and supporting actor William Hurt 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 Bart Beaty introduces us to Cronenberg's film situating it in the context of its aesthetic influences and argues for its uniquely English Canadian qualities The author contends that *A History of Violence* is a nuanced study of masquerade and disguise a film that thwarts our expectations of film genre as much as it challenges our perception of national geography and cultural mythology As a contribution to the Canadian Cinema series the volume also presents readers with an overview of Cronenberg's career the production history of the film a discussion of its critical reception and a filmography David Cronenberg's *A History of Violence* is a book for fans critics and cinephiles alike

The Modern Fantastic Michael Grant, 2000-11-30 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

The American Midwest in Film and Literature Adam R. Ochonicky, 2021-12-22 A critical overview of the evolution contestation and fragmentation of the Midwest's symbolic and

often contradictory meanings in American culture How do works from film and literature *Sister Carrie* *Native Son* *Meet Me in St Louis* *Halloween* and *A History of Violence* for example imagine reify and reproduce Midwestern identity And what are the repercussions of such regional narratives and images circulating in American culture In *The American Midwest in Film and Literature* Nostalgia Violence and Regionalism Adam R Ochonicky provides a critical overview of the evolution contestation and fragmentation of the Midwest's symbolic and often contradictory meanings Using the frontier writings of Frederick Jackson Turner as a starting point this book establishes a succession of Midwestern filmic and literary texts stretching from the late 19th century through the beginning of the 21st century and argues that the manifold properties of nostalgia have continually transformed popular understandings and ideological uses of the Midwest's place identity Ochonicky identifies three primary modes of nostalgia at play across a set of textual objects the projection of nostalgia onto physical landscapes and into the cultural sphere nostalgic spatiality nostalgia as a cultural force that regulates behaviors identities and appearances nostalgic violence and the progressive potential of nostalgia to generate an acknowledgment and possible rectification of ways in which the flawed past negatively affects the present nostalgic atonement While developing these new conceptions of nostalgia Ochonicky reveals how an under examined area of regional study has received critical attention throughout the histories of American film and literature as well as in related materials and discourses From the closing of the Western frontier to the polarized political and cultural climate of the 21st century this book demonstrates how film and literature have been and continue to be vital forums for illuminating the complex interplay of regionalism and nostalgia Ochonicky presents an important reading of how nostalgia shapes the Midwest in the American imagination as a place of identity and violence Past and present slip in this compelling and well researched approach to the workings of contemporary culture Vera Dika author of *Recycled Culture in Contemporary Art and Film* *The Use of Nostalgia* By centering the concept of region Adam Ochonicky provides an insightful and refreshing reading of American popular culture In texts ranging from Richard Wright's *Native Son* to John Carpenter's *Halloween* Ochonicky demonstrates the complex terrain of the Midwest in our cultural imaginary and the diverse memories and meanings we project upon it Kendall R Phillips author of *A Place of Darkness The Rhetoric of Horror in Early American Cinema* Syracuse University

The Desiring-Image Nick Davis, 2013-06-03 *The Desiring Image* yields new models of queer cinema produced since the late 1980s based on close formal analysis of diverse films as well as innovative contributions to current film theory The book defines queer cinema less as a specific genre or in terms of gay and lesbian identity but more broadly as a kind of filmmaking that conveys sexual desire and orientation as potentially fluid within any individual's experience and as forces that can therefore unite unlikely groups of people along new lines socially sexually or politically The films driving this analysis range from celebrated fixtures of the New Queer Cinema of the 1990s including Cheryl Dunye's *The Watermelon Woman* and Todd Haynes's *Velvet Goldmine* to sexually provocative films of the same era that are rarely classified as queer David Cronenberg's *Dead Ringers*

and Naked Lunch to breakout films by 21st century directors Rodney Evans's *Brother to Brother* John Cameron Mitchell's *Shortbus* To frame these readings and to avoid heterosexist assumptions in other forms of film analysis *The Desiring Image* revisits the work of the philosopher Gilles Deleuze whose two major works on cinema somehow never address the radical ideas about desire he expresses in other texts This book brings those notions together in innovative ways making them clear and accessible to newcomers and field specialists alike with clear illustrated examples drawn from a wide range of movies extending beyond the central case studies Thus *The Desiring Image* speaks to readers interested in queer and gay lesbian studies in film theory in feminist and sexuality scholarship and in theory and philosophy putting those discourses into rich surprising conversations with popular cinema of the last 30 years

Horror Brigid Cherry, 2009-02-09 Horror cinema is a hugely successful but at the same time culturally illicit genre that spans the history of cinema It continues to flourish with recent cycles of supernatural horror and torture porn that span the full range of horror styles and aesthetics It is enjoyed by audiences everywhere but also seen as a malign influence by others In this Routledge Film Guidebook audience researcher and film scholar Brigid Cherry provides a comprehensive overview of the horror film and explores how the genre works Examining the way horror films create images of gore and the uncanny through film technology and effects Cherry provides an account of the way cinematic and stylistic devices create responses of terror and disgust in the viewer Horror examines the way these films construct psychological and cognitive responses and how they speak to audiences on an intimate personal level addressing their innermost fears and desires Cherry further explores the role of horror cinema in society and culture looking at how it represents various identity groups and engages with social anxieties and examining the way horror sees and is seen by society

Body Gothic Xavier Aldana Reyes, 2014-10-15 The gothic particularly in its contemporary incarnations is often constructed around largely disembodied concepts such as spectrality or the haunted *Body Gothic* offers a counter narrative that reinstates the importance of viscosity to the gothic mode It argues that contemporary discourses surrounding our bodies are crucial to our understanding of the social messages in fictional mutilation and of the pleasures we may derive from it This book considers a number of literary and cinematic movements that have over the past three decades purposely turned the body into a meaningful gothic topos Each chapter in *Body Gothic* is dedicated to a different corporeal subgenre splatterpunk body horror the new avant pulp the slaughterhouse novel torture porn and surgical horror are all covered in its pages Close readings of key texts by Clive Barker Richard Laymon Joseph D Lacey Matthew Stokoe Tony White or Stanley Manly are provided alongside in depth analyses of landmark films such as *Re Animator* 1985 *The Fly* 1986 *Saw* 2004 *Hostel* 2005 *The Human Centipede* 2011 and *American Mary* 2012

The Politics of Insects Scott Wilson, 2011-08-18 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.

Lost Objects of Desire Mark Nicholls, 2012-07-09 This first book-length critical study of Jeremy Irons concentrates on his key performances and acting style. Through the analysis of some of the major screen roles in Irons's career such as *Brideshead Revisited*, *The French Lieutenant's Woman*, *Reversal of Fortune*, *Swann in Love*, *Dead Ringers* and *Lolita*, Mark Nicholls identifies a new masculine identity that unites them: an emblematic figure of the 1980s and 1990s presented as an alternative to the action hero or the common man. Using clear explanations of complex theoretical ideas, this book investigates Jeremy Irons's performances through the lens of sexual inversion and social rebellion to uncover an entirely original but recognizable screen type.

The Horror Film Peter Hutchings, 2014-09-11 *The Horror Film* is an in-depth exploration of one of the most consistently popular but also most disreputable of all the mainstream film genres. Since the early 1930s there has never been a time when horror films were not being produced in substantial numbers somewhere in the world and never a time when they were not being criticised, censored or banned. *The Horror Film* engages with the key issues raised by this most contentious of genres. It considers the reasons for horror's disreputability and seeks to explain why, despite this, horror has been so successful. Where precisely does the appeal of horror lie? An extended introductory chapter identifies what it is about horror that makes the genre so difficult to define. The chapter then maps out the historical development of the horror genre, paying particular attention to the international breadth and variety of horror production, with reference to films made in the United States, Britain, Italy, Spain and elsewhere. Subsequent chapters explore: The role of monsters, focusing on the vampire and the serial killer; The usefulness and limitations of psychological approaches to horror; The horror audience: what kind of people like horror and what do other people think of them; Gender, race and class in horror; how do horror films such as *Bride of Frankenstein*, *The Texas Chainsaw Massacre* and *Blade* relate to the social and political realities within which they are produced; Sound and horror: in what ways has sound contributed to the development of horror; Performance in horror: how have performers conveyed fear and terror throughout horror's history; 1970s horror: was this the golden age of horror production? Slashers and post-slashers from *Halloween* to *Scream* and beyond. *The Horror Film* throws new light on some well-known horror films but also introduces the reader to examples of noteworthy but more obscure horror work. A final section provides a guide to further reading and an extensive bibliography. Accessibly written, *The Horror Film* is a lively and informative account of the genre that will appeal to students of cinema, film teachers and researchers and horror

lovers everywhere *Dharma of the Dead* Christopher M. Moreman, 2018-07-13 With the increased popularity of zombies in recent years scholars have considered why the undead have so captured the public imagination This book argues that the zombie can be viewed as an object of meditation on death a memento mori that makes the fact of mortality more approachable from what has been described as America's death denying culture The existential crisis in zombie apocalyptic fiction brings to the fore the problem of humanity's search for meaning in an increasingly global and secular world Zombies are analyzed in the context of Buddhist thought in contrast with social and religious critiques from other works **The Emotional Life of Postmodern Film** Pansy Duncan, 2015-11-19 Emotion and Postmodernism is it possible to imagine an odder couple stranger bedfellows less bad company The Emotional Life of Postmodern Film brings this unlikely pair into sustained dialogue arguing that the interdisciplinary body of scholarship currently emerging under the rubric of affect theory may be unexpectedly enriched by an encounter with the field that has become its critical other Across a series of radical reappraisals of canonical postmodern texts from Fredric Jameson's Postmodernism to David Cronenberg's Crash Duncan shows that the same postmodern archive that has proven resistant to strongly subject based and object oriented emotions like anger and sadness proves all too congenial to a series of idiosyncratic borderline emotions from knowingness fascination and bewilderment to boredom and euphoria The analysis of these emotions in turn promises to shake up scholarly consensus on two key counts On the one hand it will restructure our sense of the place and role of emotion in a critical enterprise that has long cast it as the stodgy subjective sister of a supposedly more critically interesting and politically productive affect On the other it will transform our perception of postmodernism as a now historical aesthetic and theoretical moment teaching us to acknowledge more explicitly and to name more clearly the emotional life that energizes it **Screenplay** Geoff King, Tanya Krzywinska, 2002 Hollywood film franchises are routinely translated into games and some game titles make the move onto the big screen This collection investigates the interface between cinema and games console or PC **Shocking Representation** Adam Lowenstein, 2005-11-09 In this imaginative new work Adam Lowenstein explores the ways in which a group of groundbreaking horror films engaged the haunting social conflicts left in the wake of World War II Hiroshima and the Vietnam War Lowenstein centers Shocking Representation around readings of films by Georges Franju Michael Powell Shindo Kaneto Wes Craven and David Cronenberg He shows that through allegorical representations these directors' films confronted and challenged comforting historical narratives and notions of national identity intended to soothe public anxieties in the aftermath of national traumas Borrowing elements from art cinema and the horror genre these directors disrupted the boundaries between high and low cinema Lowenstein contrasts their works often dismissed by contemporary critics with the films of acclaimed New Wave directors in France England Japan and the United States He argues that these New Wave films which were embraced as both art and national cinema often upheld conventional ideas of nation history gender and class questioned by the horror films By fusing film studies with the emerging field of trauma studies and drawing

on the work of Walter Benjamin Adam Lowenstein offers a bold reassessment of the modern horror film and the idea of national cinema

The Films of Stephen King T. Magistrale, 2008-02-04 The Films of Stephen King is the first collection of essays assembled on the cinematic adaptations of Stephen King The individual chapters written by cinema television and cultural studies scholars examine the most important films from the King canon from Carrie to The Shining to The Shawshank Redemption

The Wow Climax Henry Jenkins, 2006-12-24 A spirited collection of essays that get to the heart of what gives popular culture its emotional impact Vaudevillians used the term the wow climax to refer to the emotional highpoint of their acts a final moment of peak spectacle following a gradual building of audience's emotions Viewed by most critics as vulgar and sensationalistic the vaudeville aesthetic was celebrated by other writers for its vitality its liveliness and its playfulness The Wow Climax follows in the path of this more laudatory tradition drawing out the range of emotions in popular culture and mapping what we might call an aesthetic of immediacy It pulls together a spirited range of work from Henry Jenkins one of our most astute media scholars that spans different media film television literature comics games genres slapstick melodrama horror exploitation cinema and emotional reactions shock laughter sentimentality Whether highlighting the sentimentality at the heart of the Lassie franchise examining the emotional experiences created by horror filmmakers like Wes Craven and David Cronenberg and avant garde artist Matthew Barney or discussing the emerging aesthetics of video games these essays get to the heart of what gives popular culture its emotional impact

North of Everything William Beard, Jerry White, 2002-06 This is the first book to comprehensively examine the development of English Canadian cinema since 1980 previous books in English have dealt either with specific films or filmmakers with policy or with specific genres avant garde film documentary films by women etc It deals with regional and institutional questions with the new authors that are defining contemporary cinema in English Canada with avant garde work and work by Aboriginal people Bringing together a wide variety of contributors the book deals with an enormous amount of cinema that has helped transform North American culture of the last two decades

The Pleasure and Pain of Cult Horror Films Bartłomiej Paszyk, 2009-06-08 The horror genre harbors a number of films too bold or bizarre to succeed with mainstream audiences but offering unique startling and often groundbreaking qualities that have won them an enduring following Beginning with Victor Sjöström's The Phantom Carriage in 1921 this book tracks the evolution and influence of underground cult horror over the ensuing decades closing with William Winckler's Frankenstein vs the Creature from Blood Cove in 2005 It discusses the features that define a cult film trends and recurring symbols and changing iconography within the genre through insightful analysis of 88 movies Included are works by popular directors who got their start with cult horror films including Oliver Stone David Cronenberg and Peter Jackson

The Pleasures of Horror Matt Hills, 2005-06-20 Pleasures of Horror is a stimulating and insightful exploration of horror fictions literary cinematic and televisual and the emotions they engender in their audiences The text is divided into three sections The first examines how horror is valued and devalued in different

cultural fields the second investigates the cultural politics of the contemporary horror film while the final part considers horror fandom in relation to its embodied practices film festivals its reading formations commercial fan magazines and fanzines and the role of special effects Pleasures of Horror combines a wide range of media and textual examples with highly detailed and closely focused exposition of theory It is a fascinating and engaging look at responses to a hugely popular genre and an invaluable resource for students of media cultural and film studies and fans of horror **Little Horrors** T.S.

Kord,2016-08-08 Zombies werewolves and chainsaw wielding maniacs are tried and true staples of horror films But none can match the visceral dread evoked by a child with an innocent face and a diabolical stare Cinema s evil children attack our cherished ideas of innocence and our innocent bystander status as the audience A good horror film is a scary ride a devil child movie is a guilt trip This book examines 24 international films with discussions of another 100 that in effect indict viewers for crimes of child abuse and abandonment greed social and ecological negligence and political and war crimes and for persistent denial of responsibility for them all For 75 years evil children have ritually rebuked audiences and in playing on our guilt established a horror subgenre that might be described as a blood spattered rampage on an ethical mission

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