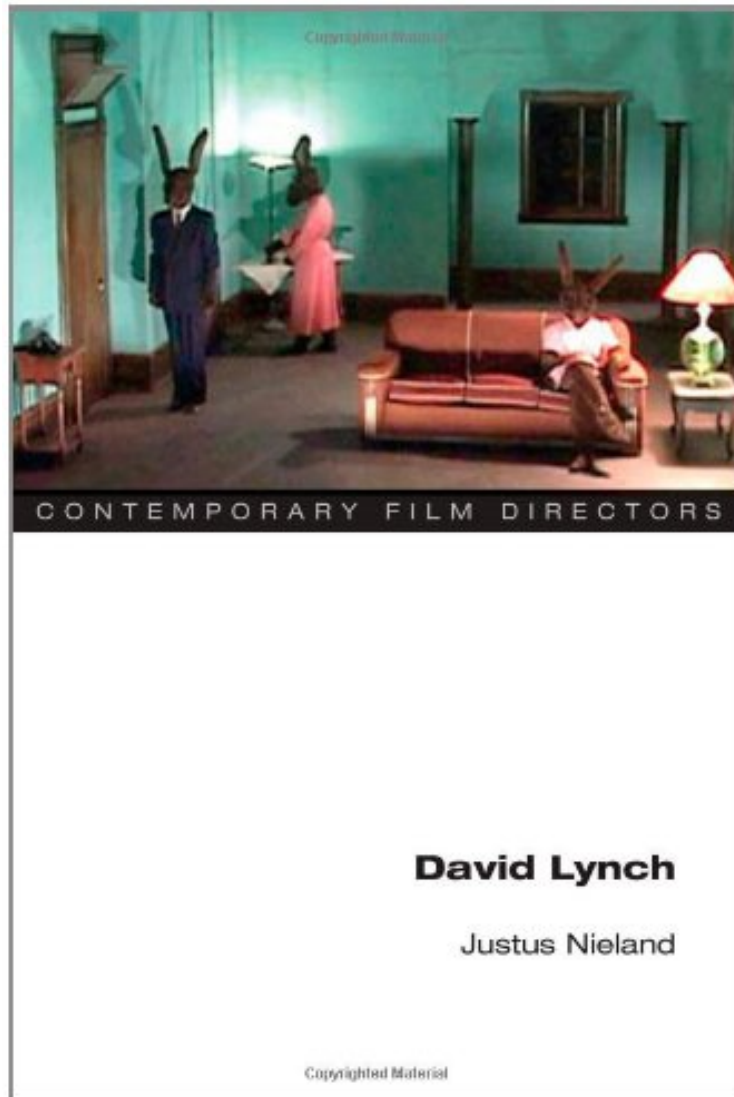


(Library ebook) David Lynch (Contemporary Film Directors)

David Lynch (Contemporary Film Directors)

Justus Nieland

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Justus Nieland : David Lynch (Contemporary Film Directors) before purchasing it in order to gauge whether or not it would be worth my time, and all praised David Lynch (Contemporary Film Directors):

2 of 3 people found the following review helpful. A Passionate Exercise in Convolved Academic Claptrap By The Completist David Lynch may be a surrealist, but his films require a multitude of analytical perspectives. But no matter how intelligent and well-thought out those perspectives ARE, it helps if the person writing them knows how to delineate what he's talking about. Nieland has studied Lynch very well and thought about this argument very hard...unfortunately, he also failed to study the principles of informative writing. While he starts off his book with a

well-articulated set of thesis statements, he dives into his examples illustrating his argument before he's completely described what his argument is ABOUT. And this exuberance with his own concepts has them constantly segueing into each other to the point where you can't quite tell which argument he's trying to demonstrate at any given time. His sentences make sense, and his use of adjectives (and brother does he LOVE his adjectives) are accurate, but he too often uses the adjectives as nouns and their very utterances seem to constitute conclusive statements to him. As a result, he confidently rests his case at the end of paragraphs that started talking about one thing and ruled on another one altogether. It seems to me that Neiland fell into the trap of losing his way in finishing one argument and then wedges another one in to bridge the two and then decides that the overlapping thesis proposals mean this weird hybridization of concepts somehow makes some large universal sense. It doesn't. If anything, it makes it hard to keep track of where he's going with anything he's talking about. His circular focus tangles his logic to an inveigling degree and I could barely make heads or tails of what he was trying to say. Finally, Neiland's voice is that irritating exhibitionism found in countless film texts: the use of 25-cent and 50-cent words to emphasize the seriousness with which he's writing; the academic sentence structure with so many subject-verb relationships that you can barely stay on track; the tone that celebrates the obviousness of what he considers to be his "Eureka" insights. Thankfully, he's a talented writer and he isn't condescending, but he's so jubilant about his perspective on Lynch that he thinks it's obvious to the reader as well, and he writes out his analysis with the kind of run-on logic that we use to keep things aligned in our heads, but fail to make sense when written down stream-of-consciousness style. I like the concepts he's introduced and it certainly is an interesting way to think of Lynch movies...but I tell ya, books like this one remind me why I quit reading film analysis a long time ago.

A key figure in the ongoing legacy of modern cinema, David Lynch designs environments for spectators, transporting them to inner worlds built by mood, texture, and uneasy artifice. We enter these famously cinematic interiors to be wrapped in plastic, the fundamental substance of Lynch's work. This volume revels in the weird dynamism of Lynch's plastic worlds. Exploring the range of modern design idioms that inform Lynch's films and signature mise-en-scene, Justus Nieland argues that plastic is at once a key architectural and interior design dynamic in Lynch's films, an uncertain way of feeling essential to Lynch's art, and the prime matter of Lynch's strange picture of the human organism.

"Offers a great deal to those beginning their investigations into David Lynch, as well as providing a stream of new insights and critical angles for those more familiar with the director's work. Nieland has not only got inside David Lynch's house: he has exposed its interior to expert interpretation."--Senses of Cinema "A stunning piece of work. One of the most provocative, erudite, and elegantly written--not to mention persuasive--writings on Lynch I have seen. It is a much-needed volume and will contribute to Lynch criticism, but its reach is much wider; it will signal the arrival of a significant voice to the field. This is the book."--Akira Mizuta Lippit, author of Atomic Light (Shadow Optics)