

## David Lynch

*For over thirty-five years, David Lynch has remained one of the weirdest, most challenging, and provocative filmmakers. From his early experimental films created as an art student in Philadelphia, to his foray into digital film with "Inland Empire," Lynch's filmography is as diverse as it is influential. Featuring Thomas Ligotti, John Skipp, David J (of Bauhaus), Ben Loory, Nick Mamatas, Amelia Gray, Kevin Sampsell, Blake Butler, and many others, "In Heaven, Everything is Fine: Fiction Inspired by David Lynch" is a tribute to one of the greatest filmmakers of all time.*

*"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."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved*

*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.*

*Featuring rarely seen multimedia works by the revered cult filmmaker David Lynch, this revelatory book shows how he applies his powerful imagination and visual language across genres. David Lynch has always been in the spotlight as a filmmaker, directing some of the most iconic movies ever made, but as a visual artist, he is less widely known. Lynch delights in the physicality of painting and likes to stimulate all the senses in his work. This book, now available in a paperback edition, brings together Lynch's paintings, photography, drawings, sculpture and installation, and stills from his films. Many of these works reveal the dark underpinnings behind Lynch's often-macabre movies. Others explore his fascination with texture and collage. Throughout, Lynch's characteristic style--surreal, stylish, and even humorous--shines through. An introduction by music journalist and Lynch biographer Kristine McKenna, along with a thought-provoking essay by curator Stijn Huijts, offers fascinating new information and perspectives on Lynch's life and career. This book reveals an unexplored facet of Lynch's oeuvre and affirms that he is as brilliant a visual artist as he is a filmmaker.*

*The Impossible David Lynch*

*Uncertainty from Lost Highway to Inland Empire*

*The Philosophy of David Lynch*

*The Cinema of David Lynch*

*Following Supreme Court Justices Washington, Livingston, Story and Thompson*

What does it all mean? Surely all of those red curtains, strobe lights and dancing dwarfs we keep seeing in David Lynch's films must mean something, right? Well actually, they do. In fact, not only do they mean something, they're all interconnected. Reading these symbols is the key to understanding not just David Lynch's films individually, but his body of work as a whole. Journey with author Mark Allyn Stewart as he travels film by film to let you in on the larger tapestry that Lynch is weaving and shows you how works such as Twin Peaks, Blue Velvet and Mulholland Dr. are all pieces of a larger picture.

Filmmaker David Lynch asserts that when he is directing, ninety percent of the time he doesn't know what he is doing. To understand Lynch's films, Martha Nochimson believes, requires a similar method of being open to the subconscious, of resisting the logical reductiveness of language. In this innovative book, she draws on these strategies to offer close readings of Lynch's films, informed by unprecedented, in-depth interviews with Lynch himself. Nochimson begins with a look at Lynch's visual influences--Jackson Pollock, Francis Bacon, and Edward Hopper--and his links to Alfred Hitchcock and Orson Welles, then moves into the heart of her study, in-depth analyses of Lynch's films and television productions. These include Twin Peaks: Fire Walk with Me, Wild at Heart, Twin Peaks, Blue Velvet, Dune, The Elephant Man, Eraserhead, The Grandmother, The Alphabet, and Lynch's most recent, Lost Highway. Nochimson's interpretations explode previous misconceptions of Lynch as a deviant filmmaker and misogynist. Instead, she shows how he subverts traditional Hollywood gender roles to offer an optimistic view that love and human connection

are really possible.

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.

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.

Room to Dream

Summary of David Lynch's Catching the Big Fish

Works by David Lynch

Interviews

The Man from Another Place

*Beginning with Lost Highway, director David Lynch "swerved" in a new direction, one in which very disorienting images of the physical world take center stage in his films. Seeking to understand this unusual emphasis in his work, noted Lynch scholar Martha Nochimson engaged Lynch in a long conversation of unprecedented openness, during which he shared his vision of the physical world as an uncertain place that masks important universal realities. He described how he derives this vision from the Holy Vedas of the Hindu religion, as well as from his layman's fascination with modern physics. With this deep insight, Nochimson forges a startlingly original template for analyzing Lynch's later films—the seemingly unlikely combination of the spiritual landscape envisioned in the Holy Vedas and the material landscape evoked by quantum mechanics and relativity. In David Lynch Swerves, Nochimson navigates the complexities of Lost Highway, The Straight Story, Mulholland Drive, and Inland Empire with uncanny skill, shedding light on the beauty of their organic compositions; their thematic critiques of the immense dangers of modern materialism; and their hopeful conceptions of human potential. She concludes with excerpts from the wide-ranging interview in which Lynch discussed his vision with her, as well as an interview with Columbia University physicist David Albert, who was one of Nochimson's principal tutors in the discipline of quantum physics.*

David Lynch Interviews Univ. Press of Mississippi

*This important new contribution to studies on authorship and film explores the ways in which shared and disputed opinions on aesthetic quality, originality and authorial essence have shaped receptions of Lynch's films. It is also the first book to approach David Lynch as a figure composed through language, history and text. Tracing the development of Lynch's career from cult obscurity with Eraserhead, to star auteur through the release of Blue Velvet, and TV phenomenon Twin Peaks, Antony Todd examines how his idiosyncratic style introduced the term 'Lynchian' to the colloquial speech of new Hollywood and helped establish Lynch as the leading light among contemporary American auteurs. Todd explores contemporary manners and attitudes for artistic reputation building, and the standards by which Lynch's reputation was dismantled following the release of Wild at Heart and Twin Peaks: Fire Walk with Me, only to be reassembled once more through films such as Lost Highway, Mulholland Dr. and INLAND EMPIRE. In its account of the experiences at play in the encounter between ephemera, text and reader, this book reveals how authors function for pleasure in the modern filmgoer's everyday consumption of films.*

*In his speech following the 2011 nationwide riots in Britain, Prime Minister David Cameron spoke out against people "being too unwilling for too long to talk about what is*

*right and what is wrong” and proclaimed “this relativism – it’s not going to cut it anymore”. He was, then, presumably laying the foundation for one-size-fits-all absolutist authoritarianism and, worryingly, the moral outrage induced by the riots means a large proportion of the British public might not oppose such measures. When such a mindset is on the verge of becoming pandemic, where do we turn? This book suggests that the work of another David, born 20 years before and 3,000 miles away from Cameron, might engender a mode of thinking which does not apprehend the world in terms of such easy distinctions. In David Lynch, we find a director whose films – by utilising the tropes of the Hollywood movie, but subverting their accepted meanings – profoundly destabilise spectators, and lead them to consider things not in terms of prescribed binaries, but as complex and multi-faceted.*

*In Heaven, Everything Is Fine*

*David Lynch Decoded*

*The Architecture of David Lynch*

*David Lynch*

*The Women of David Lynch*

“ An invaluable resource on the making of *Eraserhead*, Godwin ’ s book includes interviews with the cast and crew conducted when memories were still fresh. ” - David Lynch & Kristine McKenna, *Room to Dream* As a young artist working with minimal resources, aided by a dedicated cast and crew, David Lynch spent four-and-a-half years making his first feature. The result was a completely unique, darkly comic nightmare called *Eraserhead*. Carefully nurtured by distributor Libra Films, *Eraserhead* gradually developed a passionate audience despite a very mixed response from critics. It took four years for the film to reach Winnipeg, Canada, but when it finally did it took hold of writer Kenneth George Godwin ’ s imagination. Determined to understand the nature of the film ’ s power, Godwin wrote the first in-depth analysis of *Eraserhead*. That essay led to a commission to write an article for the magazine *Cinefantastique*. For the first time, the secretive Lynch agreed to tell the full story of the film ’ s production. Gathered together in this volume are the original essay, the complete, unedited production history, and full transcripts of all the interviews Godwin conducted with Lynch himself and members of the cast and crew of *Eraserhead*. “ Among the commentaries which *Eraserhead* has inspired, it is worth mentioning George Godwin ’ s most interesting comments ... a must for the Lynchmaniac ” - Michel Chion, *David Lynch* “ David Lynch ’ s first work has become a cult film, but its bizarre imagery has never before received a cogent interpretation ” - *Film Quarterly*

Filmmaker David Lynch asserts that when he is directing, ninety percent of the time he doesn't know what he is doing. To understand Lynch's films, Martha Nochimson believes, requires a similar method of being open to the subconscious, of resisting the logical reductiveness of language. In this innovative book, she draws on these strategies to offer close readings of Lynch's films, informed by unprecedented, in-depth interviews with Lynch himself. Nochimson begins with a look at Lynch's visual influences—Jackson Pollock, Francis Bacon, and Edward Hopper—and his links to Alfred Hitchcock and Orson Welles, then moves into the heart of her study, in-depth analyses of Lynch's films and television productions. These include *Twin Peaks: Fire Walk with Me*, *Wild at Heart*, *Twin Peaks*, *Blue Velvet*, *Dune*, *The Elephant Man*, *Eraserhead*, *The Grandmother*, *The Alphabet*, and Lynch's most recent, *Lost Highway*. Nochimson's interpretations explode previous misconceptions of Lynch as a deviant filmmaker and misogynist. Instead, she shows how he subverts traditional Hollywood gender roles to offer an optimistic view that love and human connection are really possible.

The editors, William J. Devlin and Shai Biderman, have compiled an impressive list of contributors to explore the philosophy at the core of David Lynch's work. Lynch is examined as a postmodern artist and the themes of darkness, logic and time are discussed in depth.

For nearly 40 years, David Lynch's works have enthralled, mystified, and provoked viewers. Lynch's films delve into the subjective consciousness of his characters to reveal both the depraved darkness and luminous spirituality of human nature. From his experimental shorts of the 1960s to feature films like *Eraserhead*, *The Elephant Man*, *Blue Velvet*, *Mulholland Drive*, and *INLAND EMPIRE*, Lynch has pushed the boundaries of cinematic storytelling. In *David Lynch: Beautiful Dark*, author Greg Olson explores the surreal intricacies of the director's unique visual and visceral style not only in his full-length films but also his early forays into painting and short films, as well as his television landmark, *Twin Peaks*. This in-depth exploration is the first full-length work to analyze the intimate symbiosis between Lynch's life experience and artistic expressions: from the small-town child to the teenage painter to the 60-year-old Internet and digital media experimenter. To fully delineate the director's life and art, Olson received unprecedented participation from Lynch, his parents, siblings, old school friends, romantic partners, children, and decades of professional colleagues, as well as on-set access to the director during the production of *Twin Peaks: Fire Walk with Me*. Throughout this study, Olson provides thorough analyses of the filmmaker's works as Lynch conceived, crafted, and completed them. Consequently, *David Lynch: Beautiful Dark* is the definitive study of one of the most influential and idiosyncratic directors of the last four decades.

*Meditation, Consciousness, and Creativity: 10th Anniversary Edition*

*Films Directed by David Lynch, Dune, Blue Velvet, Mulholland Drive, the Elephant Man, the Straight Story, Twin Peak*

*Agency and Imagination in the Films of David Lynch*

*Fiction Inspired by David Lynch*

*Philosophical Perspectives*

**El largometraje «Terciopelo azul» y la serie de televisión «Twin Peaks» convirtieron a David Lynch en una figura muy popular en los años ochenta, pese a que su obra se ha mantenido siempre al margen de lo establecido, ahondando en mundos oscuros e inquietantes a partir de tramas, situaciones y personajes de lo más reconocible. Desde los tiempos independientes de «Cabeza borradora» hasta la era digital de «Inland Empire», Lynch ha diseñado algunas de las páginas más perversas y originales del cine contemporáneo. Influenciado por las vanguardias europeas, la pintura de Francis Bacon y Edward Hopper, la estética industrial, de «El mago de Oz» y el pop de los años sesenta, Lynch ha abordado también otras disciplinas —fotografía, pintura, escultura, diseño, cómic, música, publicidad y la creación**

en internet— con resultados totalmente afines a su imaginario filmico.

**Internationally renowned, David Lynch is America's premier purveyor of the surreal; an artist whose work in cinema and television has exposed the world to his highly personalized view of society. Examining Lynch's entire body of work—from the cult surrealism of his debut feature Eraserhead to his latest mystery Inland Empire—this book considers the themes, motifs, and stories behind his incredible works. In Lynch's world the mundane and the fantastical collide, often with terrifying consequences. It is a place where the abnormal is normal, the respectable becomes sinister, where innocence is lost, redemption gained at a terrible price, and where there's always music in the air. From the deserts of a distant world to an ordinary backyard, at the breakneck speed of Lost Highway or the sedate determination of The Straight Story, readers will experience amateur sleuths, messiahs, giants and dwarves, chanteuses, psychopaths, cherry pie, and damn fine coffee.**

**This book distinguishes itself from earlier books on David Lynch by taking in-depth consideration of his entire oeuvre. Besides his films and the Twin Peaks series, David Lynch: Blurred Boundaries includes discussions of Lynch's paintings and drawings, music videos, commercials, short experimental works, digital projects on the YouTube channel David Lynch Theater and the Internet documentary The Interview Project, as well as the exhibition The Air is on Fire, which Jerslev regards as one of Lynch's main works. David Lynch: Blurred Boundaries offers a view of Lynch's total work, in which one medium or genre is no more important than the other. It discusses the ways in which Lynch has worked throughout his career with different art forms and has right from the start experimented with the blurring of boundaries between media and genres. And it discusses ways Lynch creates atmospheres by different audio-visual and visual means.**

**David Lynch is no stranger to scholars, critics and fans. From his first feature Eraserhead (1977), Lynch's films present us with a provocative world of weirdness and fantasy. Most work on Lynch uses a specific lens to assess his work, whether it's looking at the religious undertones to his films or his influence of music to his soundtracks. Laurence Simmons' work fills an important gap in the scholarship by looking at the acclaimed and influential director from all angles. Structured to meet the needs of both the student and scholar, Simmons' volume situates Lynch within his historical and critical context, exploring key collaborative relationships and new ways of watching his films. Beginning with Lynch's biography, Simmons surveys the evolution of Lynch's life and career from growing up in Northwest Montana and Boise Idaho, a 1950s childhood that is parodied in Blue Velvet (1986) to the interaction of his work as painter, record producer, song composer and comic strip artist with his work in cinema, and finally to opening up a new nightclub in France, Silencio (based on the club of the same name in Mulholland Drive). The volume includes two critical essays that examine Lynch's body of work by reconsidering the problem of cinematic realism in his work in the light of the emergent philosophical movement known as Speculative Realism. Through a close reading of a number of films (Eraserhead, The Elephant Man, Blue Velvet, Wild at Heart, The Straight Story) this chapter considers the potential relevance of Lynch's modification of theories of cinematic realism and his affirmation of cinema as a medium that has the capacity to affirm things-in-themselves without the presumption of a priori schemas of knowledge. Concluding with an appendix detailing key critical works and further reading and viewing, this volume is an essential addition to any institution where film scholarship and teaching occur.**

**Aesthetic Receptions in Contemporary Hollywood**

**David Lynch in Theory**

**The Air is on Fire**

**The Film Paintings of David Lynch**

David Lynch has been accused for decades of sexism and even misogyny in his work, due largely to frequent depictions of violence against women. Yet others see in Lynch's work the deification of the female, and actresses like Laura Dern and Naomi Watts jump at every opportunity to work with him. "He is the master of the juxtaposition of the creepy and the sweet, the sexual and the chaste," wrote W's Lynn Hirschberg. "And at the heart of this tense, intriguing friction, you will always find Lynch's women." The Women of Lynch is a deep, provocative dive into this paradox, featuring ten essays, thought pieces and impressionistic interpretations of Lynch's depiction of women on screen, by an eclectic array of accomplished female critics, scholars, performers, and writers, each tackling this vexing conundrum in her own unique way. The book also contains an interview with actress Mädchen Amick (Shelly Johnson in Twin Peaks) where she gives first hand knowledge on what it is like to be a woman of Lynch. Lisa Hession interviews the original woman of Lynch, Charlotte Stewart (Eraserhead, Twin Peaks) about being the actress with longest active span of working with David Lynch. This is the first essay book about the work of David Lynch by all female writers. Readers will enjoy The Women of Lynch: A Collection of Essays. This book contains essays by: x. An Introduction by Philippa Snow 1. The Uncanny Electricity of David Lynch's Women by Leigh Kellmann Kolb 2. Women's Films: Melodrama and Women's Trauma in the Films of David Lynch by Lindsay Hallam 3. A Colorless Sky: On the Whiteness of Twin Peaks by Melanie McFarland 4. Warding off the Darkness with Coffee and Pie by Mallory O'Meara 5. "This is where we talk, Shelly." An Interview with Mädchen Amick by Lindsey Bowden 6. Welcome to the Bipolar Silencio Club! by Hannah Klein 7. The Triple Goddess by Lauren Fox 8. Isabella Rossellini: The Shocking "Real" in Blue Velvet by Kathleen Fleming 9. Tea And Sympathy: Mrs. Kendal and The Elephant Man by Rebecca Paller 10. Jade: Ornamental Gem or Protective Talisman? A Character Study by Marisa C. Hayes 11. "Mary X Marks The Spot." An Interview with Charlotte Stewart by Lisa Hession 12. Impressions of Lynch: Journaling a Requiem by Mya McBriar Edited by David Bushman Concept by Scott Ryan Front Cover by Blake Morrow Art by Wayne Barnes & Hannah Fortune

R é cit d é taill é de la gen è se de tous les films du cin é aste D. Lynch, cin é aste prot é iforme, qui passe d'un feuilleton t é l é vis é au cin é ma, à la peinture ou à la musique. Avec un chapitre sur son dernier film Inland Empire.

In this "unexpected delight,"\* filmmaker David Lynch describes his personal methods of capturing and working with ideas, and the immense creative benefits he has experienced from the practice of meditation. Now in a beautiful paperback edition, David Lynch's Catching the Big Fish provides a rare window into the internationally acclaimed filmmaker's methods as an artist, his personal working style, and the immense creative benefits he has experienced from the practice of meditation. Catching the Big Fish comes as a revelation to the legion of fans who have longed to better understand Lynch's personal vision. And it is equally compelling to those who wonder how they can nurture their own creativity. Catching Ideas Ideas are like fish. If you want to catch little fish, you can stay in the shallow water. But if you want to catch the big fish, you've got to go deeper. Down deep, the fish are more powerful and more pure. They're huge and abstract. And they're very beautiful. I look for a certain kind of fish that is important to me, one that can translate to cinema. But there are all kinds of fish swimming down there. There are fish for business, fish for sports. There are fish

for everything. Everything, anything that is a thing, comes up from the deepest level. Modern physics calls that level the Unified Field. The more your consciousness-your awareness-is expanded, the deeper you go toward this source, and the bigger the fish you can catch. --from Catching the Big Fish

Michel Chion's study of the film and television work of David Lynch has become, since its first English publication in 1995, the definitive book on one of America's finest contemporary directors. In this new edition Chion brings the book up-to-date to take into account Lynch's work in the past ten years, including the major features 'Lost Highway, The Straight Story,' and 'Mulholland Drive. 'Newly redesigned and re-illustrated, 'David Lynch 'is an indispensable companion.

David Lynch Destabilises The Spectator

Weirdsville USA

Catching the Big Fish

Eraserhead, The David Lynch Files: Volume 1

Challenging Film Theory

*Please note: This is a companion version & not the original book. Sample Book Insights: #1 I had zero interest in meditation when I first heard about it. It sounded like a waste of time. But the phrase true happiness lies within intrigued me, and I began to think that meditation might be a way to go within.*

*Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (works not included). Pages: 45. Chapters: Films directed by David Lynch, Dune, Blue Velvet, Mulholland Drive, The Elephant Man, The Straight Story, Twin Peaks: Fire Walk with Me, Wild at Heart, Inland Empire, Eraserhead, Lost Highway, Pilot, The Short Films of David Lynch, DumbLand, Industrial Symphony No. 1, Rabbits, The Air Is on Fire, Lady Blue Shanghai, Darkened Room, Boat, Absurda. Excerpt: Mulholland Drive is a 2001 American neo-noir psychological thriller written and directed by David Lynch, starring Justin Theroux, Naomi Watts, and Laura Harring. The surrealist film was highly acclaimed by many critics and earned Lynch the Prix de la mise en scene (Best Director Award) at the 2001 Cannes Film Festival as well as an Oscar nomination for Best Director. Mulholland Drive launched the careers of Watts and Harring and was the last feature film to star veteran Hollywood actress Ann Miller. The film is widely regarded as one of Lynch's finest works, alongside Eraserhead (1977) and Blue Velvet (1986), and has been chosen by many critics as representing a significant perspective of the 2000s. Originally conceived as a television pilot, a large portion of the film was shot with Lynch's plan to keep it open-ended for a potential series. After viewing Lynch's version, however, television executives decided to reject it; Lynch then provided an ending to the project, making it a feature film. The half-pilot, half-feature result, along with Lynch's characteristic style, has left the general meaning of the movie's events open to interpretation. Lynch has declined to offer an explanation of his intentions for the narrative, leaving audiences, critics, and cast members to speculate on what transpires. The film tells the story of an aspiring actress named Betty Elms, newly arrived in Los Angeles, California, who meets and befriends an...*

*While scholars have rightly focused on the importance of the landmark opinions of the United States Supreme Court and its Chief Justice, John Marshall, in the rise in influence of the Court in the Early Republic, the crucial role of the circuit courts in the development of a uniform system of federal law across the nation has largely been ignored. This book highlights the contribution of four Associate Justices (Washington, Livingston, Story and Thompson) as presiding judges of their respective circuit courts during the Marshall era, in order to establish that in those early years federal law grew from the 'inferior courts' upwards rather than down from the Supreme Court. It does so after a reading of over 1800 mainly circuit opinions and over 2000 original letters, which reveal the sources of law upon which the justices drew and their efforts through correspondence to achieve consistency across the circuits. The documents examined present insights into momentous social, political and economic issues facing the Union and demonstrate how these justices dealt with them on circuit. Particular attention is paid to the different ways in which each justice contributed to the shaping of United States law on circuit and on the Court and in the case of Justices Livingston and Thompson also during their time on the New York State Supreme Court.*

*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-scène, 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. Nieland's study offers striking new readings of Lynch's major works (Eraserhead, Blue Velvet, Wild at Heart, Mulholland Dr., Inland Empire) and his early experimental films, placing Lynch's experimentalism within the aesthetic traditions of modernism and the avant-garde; the genres of melodrama, film noir, and art cinema; architecture and design history; and contemporary debates about cinematic ontology in the wake of the digital. This inventive study argues that Lynch's plastic concept of life--supplemented by technology, media, and sensuous networks of an electric world--is more alive today than ever.*

*American Dreams, Nightmare Visions*

*Wild at Heart in Hollywood*

*Blurred Boundaries*

*The Passion of David Lynch*

*A Collection of Essays*

*NEW YORK TIMES BESTSELLER • An unprecedented look into the personal and creative life of the visionary auteur David Lynch, through his own words and those of his closest colleagues, friends, and family “Insightful . . . an impressively industrious and comprehensive account of Lynch's career.”—The New York Times Book Review In this unique hybrid of biography and memoir, David Lynch opens up for the first time about a life lived in pursuit of his singular vision, and the many heartaches and struggles he's faced to bring his unorthodox projects to fruition. Lynch's lyrical, intimate, and unfiltered personal reflections riff off biographical sections written by close collaborator Kristine McKenna and based on more than one hundred new interviews with surprisingly candid ex-wives, family members, actors, agents, musicians, and colleagues in various fields who all have their own takes on what happened. Room to Dream is a landmark book that offers a onetime all-access pass into the life and mind of one of our most enigmatic and utterly original living artists. With insights into . . .*

*Eraserhead The Elephant Man Dune Blue Velvet Wild at Heart Twin Peaks Twin Peaks: Fire Walk with Me Lost Highway The Straight Story Mulholland Drive INLAND EMPIRE Twin Peaks: The Return Praise for Room to Dream “A memorable portrait of one of cinema's great auteurs . . . provides a remarkable insight into [David] Lynch's intense commitment to the ‘art life.’ ”—The Guardian “This is the best book by and about a movie director since Elia Kazan's A Life (1988) and Michael Powell's A Life in Movies (1986). But Room to Dream is more enchanting or appealing than those classics. . . . What makes this book endearing is its chatty, calm account of how genius in America can be a matter-of-fact defiance of reality that won't alarm your dog or save mankind. It's the only way to dream in so disturbed a country.”—San Francisco Chronicle*

*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'.*

*From his cult classic television series Twin Peaks to his most recent film Inland Empire (2006), David Lynch is best known for his unorthodox narrative style. An award-winning director, producer, and writer, Lynch distorts and disrupts traditional storylines and offers viewers a surreal, often nightmarish perspective. His unique approach to filmmaking has made his work familiar to critics and audiences worldwide, and he earned Academy Award nominations for Best Director for The Elephant Man (1980), Blue Velvet (1986), and Mulholland Drive (2001). Lynch creates a new reality for both characters and audience by focusing on the individual and embracing existentialism. In The Philosophy of David Lynch, editors William J. Devlin and Shai Biderman have compiled an impressive list of contributors to explore the philosophy at the core of the filmmaker's work. Lynch is examined as a postmodern artist, and the themes of darkness, logic, and time are discussed in depth. Other prominent issues in Lynch's films, such as Bad faith and freedom, ethics, politics, and religion, are also considered. Investigating myriad aspects of Lynch's influential and innovative work, The Philosophy of David Lynch provides a fascinating look at the philosophical underpinnings of the famous cult director.*

*David Lynch: Interviews is the first survey of conversations with the director covering the broad spectrum of his artistic activities throughout his career, including, filmmaking, painting, music production, and furniture design. It also registers the intense international interest in Lynch's work, with interviews from French and Spanish sources translated here for the first time.*

*The Role of Circuit Courts in the Formation of United States Law in the Early Republic*

*The Unified Field*

*Good Day Today*

*David Lynch Swerves*

*Someone Is in My House*

One of the most distinguished filmmakers working today, David Lynch is a director whose vision of cinema is firmly rooted in the art. He was motivated to make his first film as a student because he wanted a painting that “would really be able to move.” Most existing studies of Lynch, however, fail to engage fully with the complexities of his films' relationship to other art forms. The Film Paintings of David Lynch fills this void, arguing that Lynch's cinematic output needs to be considered within a broad range of cultural references. Aimed at both Lynch fans and film studies specialists, Allister Mactaggart addresses Lynch's films from the perspective of the relationship between commercial film, avant-garde art, and cultural theory. Individual Lynch works – The Elephant Man, Blue Velvet, Twin Peaks, Lost Highway, The Straight Story, Mulholland Drive, Inland Empire – are discussed in relation to other films and directors, illustrating that the solitary, or seemingly isolated, experience of film is itself socially, culturally, and politically important. The Film Paintings of David Lynch offers a unique perspective on an influential director, weaving together a range of theoretical approaches to Lynch's films to make exciting new connections among film theory, art history, psychoanalysis and cinema.

From his cult classic television series Twin Peaks to his most recent film Inland Empire (2006), David Lynch is best known for his unorthodox narrative style. An award-winning director, producer, and writer, Lynch distorts and disrupts traditional storylines and offers viewers a surreal, often nightmarish perspective. His unique approach to filmmaking has made his work familiar to critics and audiences worldwide, and he earned Academy Award nominations for Best Director for The Elephant Man (1980), Blue Velvet (1986), and Mulholland Drive (2001). Lynch creates a new reality for both characters and audience by focusing on the individual and embracing existentialism. In The Philosophy of David Lynch, editors William J. Devlin and Shai Biderman have compiled an impressive list of contributors to explore the philosophy at the core of the filmmaker's work. Lynch is examined as a postmodern artist, and the themes of darkness, logic, and time are discussed in depth. Other prominent issues in Lynch's films, such as Bad faith and freedom, ethics, politics, and religion, are also considered. Investigating myriad aspects of Lynch's influential and innovative work, The Philosophy of David Lynch provides a fascinating look at

the philosophical underpinnings of the famous cult director.

David Lynch is internationally renowned as a filmmaker, but it is less known that he began his creative life as a visual artist and has maintained a devoted studio practice, developing an extensive body of painting, prints, photography, and drawing. Featuring work from all periods of Lynch's career, this book documents Lynch's first major museum exhibition in the United States, bringing together works held in American and European collections and from the artist's studio. Much like his movies, many of Lynch's artworks revolve around suggestions of violence, dark humor, and mystery, conveying an air of the uncanny. This is often conveyed through the addition of text, wildly distorted forms, and disturbances in the paint fields that surround or envelop his figures. While a few relate to his film projects, most are independent works of art that reveal a parallel trajectory. Organized in close collaboration with the artist, *David Lynch: The Unified Field* brings together ninety-five paintings, drawings, and prints from 1965 to the present, often unified by the recurring motif of the home as a site of violence, memories, and passion. Other works explore the odd, tender, and mincing aspects of relationships. Highlighting many works that have rarely been seen in public, including early work from his critical years in Philadelphia (1965–70), this catalog offers a substantial response to dealer Leo Castelli's comment when he enthusiastically viewed Lynch's work in 1987, "I would like to know how he got to this point; he cannot be born out of the head of Zeus." Published in association with the Pennsylvania Academy of the Fine Arts

A major collection of artwork by the respected movie director whose work includes *The Elephant Man* and *Twin Peaks* coincides with an Paris exhibition at the Fondation Cartier and includes pieces from a variety of disciplines that reflect the theme and aesthetic of his films.

The Obsessive Universe of David Lynch

Authorship and the Films of David Lynch

Beautiful Dark

***Part of James Atlas's Icons series, a revealing look at the life and work of David Lynch, one of the most enigmatic and influential filmmakers of our time"***

***For the 10th anniversary of David Lynch's bestselling reflection on meditation and creativity, this new edition features interviews with Paul McCartney and Ringo Starr. When it first appeared in 2006, David Lynch's Catching the Big Fish was celebrated for being "as close as Lynch will ever come to an interior shot of his famously weird mind" (Rocky Mountain News) Now for the bestseller's 10th anniversary, Lynch dives deeper into the creative process and the benefits of Transcendental Meditation with the addition of his exclusive q-and-a interviews with Paul McCartney and Ringo Starr. The musicians open up to Lynch about their artistry, history, and the benefits they have experienced, artistically and personally, from their decades-long practice of Transcendental Meditation -- a technique that they and their fellow Beatles helped popularize in the 1960s. Catching the Big Fish is a revelation for all want to understand Lynch's personal vision. And it is equally compelling for any who wonder how they can nurture their own creativity.***

***In his wildly varied career, David Lynch has experienced cult adulation, mainstream success, virtual rejection by the film industry, and a renaissance in which he created a style that can only be called Weird Americana. Weirdiville U.S.A. charts Lynch's work from his experimental art school years and the midnight movie hit Eraserhead, the mainstream success of The Elephant Man and the commercial failure of Dune, the birth of Weird Americana with Blue Velvet and Twin Peaks and the neo-noir mystery Lost Highway, to the present day and the film The Straight Story and TV series Mulholland Drive.***