

## David Lynch

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.

Everything you ever wanted to know and more - in spades - about the American film director David Lynch.

Text by Werner Spies, Peter-Klaus Schuster, Dietmar Dath, Thomas W. Gaethgens.

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.

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

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.

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.

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.

David Lynch Interviews Univ. Press of Mississippi

The latest volume of the polymathic filmmaker's protean nude portraiture Though he is best known as a writer and director, David Lynch has long been dedicated to photography. This volume is the second installment of Lynch's series of photographic explorations of the female figure. *Digital Nudes* brings together a corpus of previously unpublished digital images in line with the aesthetics of the first volume's analog photographs, while experimenting with the possibilities offered by digital technology. Kaleidoscopic visions of legs, arms or inscrutable landscapes of soft skin, chiaroscuro portraits where the stark lighting cuts across his subjects as cleanly as a knife, images of varnished nails and lacquered mouths all appear--the American filmmaker's photography embodies a style that can only be described as "Lynchian." The Fondation Cartier pour l'art contemporain presents this collection of images that combine the surreal and the sensual to create new, nearly uncanny interpretations of feminine beauty. David Lynch (born 1946) is the enigmatic mastermind behind some of the strangest and most beloved contemporary classics in cinema and television. His filmography includes *Eraserhead* (1977), *Dune* (1984), *Blue Velvet* (1986), *Mulholland Drive* (2001) and the cult television program *Twin Peaks* (1990-91), which he co-created with producer Mark Frost. He has received numerous prestigious accolades, including the Golden Lion lifetime achievement award at the Venice Film Festival in 2007. Lynch primarily lives and works in Los Angeles.

David Lynch erupted onto the cinema landscape in 1977 with *Eraserhead*, establishing himself as one of the most original and imaginative directors at work in contemporary cinema. Over the course of his career, he has remained true to a vision of the innocent lost in darkness and confusion, balancing hallucination and surrealism with a sense of Americana that is as pure and simple as his compelling storylines. In this volume, Lynch speaks openly about his films as well as about his lifelong commitment to painting, his work in photography, his television

projects, and his musical collaborations with Angelo Badalamenti.

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.

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. 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.

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"

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.

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

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*

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'.

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.

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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*. *Weirdsville 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*.

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.

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.

Anyone familiar with David Lynch's cinematic achievement will identify similarities between this series of photographs and his most powerful films. Dark and beautiful, mystical and enigmatic, these photos reveal Lynch's unique style. The exterior and New York, England, and other locations are filled with Lynchian characteristics: labyrinthine passages, decaying walls, industrial waste, and detritus. Devoid of nature, the dying, manmade structures are actually being overtaken by nature's innate power. They are haunting cathedrals of a bygone industrial era—the perfect setting for a David Lynch film, and a revealing addition to his unique and fascinating oeuvre. Exhibition: The Photographers' Gallery, London, UK (17.01.-06.04.2014).

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.

One of the most distinguished filmmakers working today, David Lynch is a director whose vision of cinema is firmly rooted in fine 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.

Allister Mactaggart's singular achievement is to freely bring the affect and the emotion of viewing Lynch's films to the questions of how they can be studied. Rather than offering Lynch newly cut and dried, it enables us in our turn to value our seeing and our feeling of this remarkable body of work.'---Adrian Rifkin, Goldsmiths, University of London. --Book Jacket.

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.

*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.

David Lynch erupted on to the cinema landscape with *Eraserhead*, establishing himself as one of the most original, imaginative and truly personal directors at work in contemporary cinema. He is a surrealist in the tradition of the great Spanish film-maker, Luis Bunuel.

"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

*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.

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

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