

## **Twin Peaks David Lynch E La Filosofia La Loggia Nera La Garmonbozia E Altri Enigmi Metafisici**

In 1990, American television experienced a seismic shift when Twin Peaks premiered, eschewing formulaic plots and clear lines between heroes and villains. This game-changing series inspired a generation of show creators to experiment artistically, transforming the small screen in ways that endure to this day. Focusing on six shows (Twin Peaks, with a critical analysis of both the original series and the 2017 return; The Wire; Treme; The Sopranos; Mad Men; and Girls), Television Rewired explores what made these programs so extraordinary. As their writers and producers fought against canned plots and moral simplicity, they participated in the evolution of the exhilarating new auteur television while underscoring the fact that art and entertainment don't have to be mutually exclusive. Nochimson also makes provocative distinctions between true auteur television and shows that were inspired by the freedom of the auteur series but nonetheless remained entrenched within the parameters of formula. Providing opportunities for vigorous discussion, Television Rewired will stimulate debates about which of the new television series since 1990 constitute "art" and which are tweaked "business-driven storytelling."

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

Includes bibliographical references and index.

The strange and wonderful place of Twin Peaks captivated audiences for more than two

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decades before its long-awaited return to television in 2017. In this edited collection, the authors approach Twin Peaks from a variety of perspectives with the concept of the political at its center.

The history of the Academy Award ceremonies and awards is captured here for each passing year. Important themes and movies of lasting value are examined for additional ideas, sights, dialogue, stars, cast selections, racial issues, inside relationships, and musical impacts. Keep this book close by to re-watch important movies.

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.

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

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«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 fílmico.

*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.

This is a study of one of Hollywood's most popular and critically acclaimed directors. Films

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discussed include 'Blue Velvet', 'Wild at Heart', 'The Straight Story' and 'Mulholland Drive'. Come diamine mi venuto in mente di ripubblicare questa tesi di Laurea, trascorso ormai un ventennio dal momento in cui l'ho scritta, 20 anni in cui il regista a cui essa dedicata, ha realizzato molte altre opere, cinematografiche, televisive, musicali e non solo? Nel momento in cui iniziai a scriverla, esisteva pochissimo materiale su David Lynch (in lingua italiana c'erano sì e no un paio di saggi e una biografia non ufficiale) e l'attuale cornucopia del web era ancora un'utopia: a roma la connessione internet andava a 56k ed era gi un miracolo visualizzare l'indice dei risultati di ricerca (pochi) su motori improbabili, come un certo "excite" (Google nacque l'anno successivo). Ma torniamo a noi, e al motivo della scelta di oggi, di far riemergere dall'oblio una tesi scritta 20 anni fa, nonostante un'evidente ellissi temporale che potrebbe lasciare i lettori vagamente perplessi. Che preferiate credere al destino o alle semplici coincidenze, questo un particolare interessante: l'anno in corso, il 2017, sar ricordato nella storia dello spettacolo come quello in cui per la prima volta una serie televisiva riprende il proprio percorso narrativo a 25 ani di distanza dalla conclusione della stagione precedente in cui (non a caso, ora lo sappiamo) la protagonista Laura Palmer lasciava "in sospeso" il protagonista Dale Cooper, dicendogli: "Noi ci rivedremo fra 25 anni. Nel frattempo..." Sospensione. Urlo agghiacciante di Laura, nella Loggia Nera di Twin Peaks. Non abbiamo saputo pi nulla. Abbiamo ponderato, interpretato, costruito possibili risposte in tutti questi anni. Ma siamo tutti rimasti in sospeso. Cos come Dale Cooper, intrappolato nella Loggia Nera. come se, nella vita reale, proprio questi 25 anni trascorsi "in sospeso" prima del ritorno di Twin Peaks, abbiano rappresentato per noi spettatori quel "Nel Frattempo..." sottolineato con una certa enfasi dal personaggio di Laura Palmer. Questo "meanwhile" stato il mondo, la

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vita, noi: per 25 anni. Gli stessi anni in cui Dale Cooper, nella narrazione della serie tv, rimasto chiuso nella Loggia Nera. E quando "riemerge" da essa, anche per lui c'è un'evidente ellissi temporale. Cos come per noi spettatori, nel momento in cui veniamo riaccompagnati a Twin Peaks, in quei luoghi indimenticabili, 25 anni dopo. Cos, in questo libro, troverete tutto quello che ha rappresentato David Lynch con le proprie opere, fino a 20 anni fa: ma non potrete fare a meno di riconoscere in esso molti elementi che appartengono al suo (e al nostro) "meanwhile", al "nel frattempo" degli ultimi 20 anni: elementi grazie ai quali riuscirete, probabilmente, a trovare qualche risposta in più sul suo ultimo capolavoro, la terza stagione di Twin Peaks, che ancora una volta conferisce a David Lynch un primato: 25 anni fa l'arrivo del primo Twin Peaks in televisione segnò il momento in cui venne dimostrato che si poteva realizzare un prodotto televisivo ad un livello superiore, da fare invidia al cinema, aprendo la mente dello "spettatore medio" a molteplici possibilità espressive e metodi narrativi completamente diversi dal consueto. Oggi, nel 2017, con il Ritorno di Twin Peaks, è stato dimostrato che si può realizzare un prodotto televisivo che sia al pari delle più grandi opere d'Arte, in grado di riunire insieme, coraggiosamente, più livelli diversi di realtà: quella del racconto, quella degli spettatori, quella del Regista e non solo: come nell'anello di Moebius, una superficie non orientabile in cui non è possibile distinguere il lato interno da quello esterno, poiché essa contemporaneamente, entrambe le cose. E quando vi chiederete il perché di questo continuo ritorno all'archetipo del "doppio" nell'opera di David Lynch, ricordatevi di quest'ultima immagine (Moebius): troverete molte risposte alle vostre domande, e contemporaneamente smetterete di volerle!

Twin Peaks creator David Lynch offers his many fans the chance to see the peculiar, private

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land of Lynch--sketches that led to many of his famous film images, short pieces of fiction, personal artwork, and photos of his unusual obsessions (spark plugs, dental surgery, bald women). 200 b/w illustrations. Two 16-page 4-color inserts.

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 con i suoi film realizza un universo di straordinaria intensità in cui realtà e sogno, corpi e fantasmi si intrecciano inestricabilmente; un mondo visionario che possiamo abitare. Public performances.

Filmmaker David Lynch's work is viewed here as patriotic and Puritanical. This Lynch is an idealistic conservative on a reformer's mission. Lynch promotes a return to the

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values inherent in a mythological America, but he indulges in a voyeuristic pleasure which he simultaneously condemns. Like Jeffrey peeking through the slats of Dorothy's closet in *Blue Velvet*, the viewer of Lynch's work is a rationalist plagued by his dreams; intrigued and repulsed, fascinated and judgmental, he both craves and resists cultural assimilation. Works presented include all features from *Eraserhead* to *Mulholland Drive*, shorts such as *The Amputee* and *The Grandmother*, and contributions to television such as *Hotel Room* and, of course, *Twin Peaks*. This study develops an idea of Lynch's politics, analyzes his work, and explores Lynch's paradox of condemning an immoral world through disturbing images and concepts, and touches on such points as the identifiable figure of evil in his works as well as the archetypes of the nymphet, well-meaning traditionalist, and struggling ethicist. Also included are a history of moralistic criticism in American literature and a review of existing Lynch criticism within this context.

An einem trüben Februarmorgen finden sie sie am Flussufer – mit Sandkrümeln in den Haaren, eisblau verfärbten Lippen, in eine Plastikfolie verpackt und auch als Leiche immer noch unerhört schön: Laura Palmer. Der Mord an der Schülerin bringt nicht nur das Leben im idyllischen *Twin Peaks* aus dem Gleichgewicht. Er erschüttert auch die Fernsehwelt, wie man sie bis 1990 kennt. David Lynch und Mark Frost etablierten mit "*Twin Peaks*" eine neue TV-Ästhetik und schufen – mit den langen, verworrenen Erzählsträngen und den vielschichtigen Charakteren – geradezu eine neue Rolle des

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TV: Serien als die Romane des postmodernen Zeitalters. Was macht "Twin Peaks" so faszinierend? Gunther Reinhardt zeichnet die Entstehungsgeschichte der Serie nach und stellt zentrale Handlungsmotive, narrative Besonderheiten, die besondere Ästhetik, die Charaktere und Serienmacher vor. Fans und Neulinge kommen auf ihre Kosten. 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.

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



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commercial ?lm, 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 ?lms and directors, illustrating that the solitary, or seemingly isolated, experience of ?lm 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 ?lms to make exciting new connections among ?lm theory, art history, psychoanalysis and cinema.

Though it lasted just two seasons, Twin Peaks (1990–1991) raised the bar for television and is now considered one of the great dramas in TV history. Its complex plots and sensational visuals both inspired and alienated audiences. After 25 years, the cult classic is being revived. This collection of new essays explores its filmic influences, its genre-bending innovations and its use of horror and science fiction conventions, from the original series through the earlier film prequel Twin Peaks: Fire Walk with Me and subsequent video releases.

Whether referred to as mermaid, usalka, mami wata, or by some other name, and whether considered an imaginary being or merely a person with extraordinary abilities, the siren is the remarkable creature that has inspired music and its representations from ancient Greece to present-day Africa and Latin America. This book, co-edited by a historical musicologist and an ethnomusicologist, brings together leading scholars and

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some talented newcomers in classics, music, media studies, literature, and cultural studies to consider the siren and her multifaceted relationships to music across human time and geography.

Laura Palmer was introduced to television audiences in the opening scenes of "Twin Peaks"--as a beautiful dead girl, wrapped in plastic. Now available in print for the first time in many years (and in e-book for the very first time!), THE SECRET DIARY OF LAURA PALMER chronicles Laura's life from age 12 to her death at 17, and is filled with secrets, character references, and even clues to the identity of her eventual killer. Fans of the show will love seeing their favorite characters again, and Laura's diary makes compelling reading as she turns from a naive freshman having her first kiss to a "bad girl" experimenting with drugs, sex and the occult. "As seen by" Jennifer Lynch, creator David Lynch's daughter, THE SECRET DIARY OF LAURA PALMER is authentic, creepy, and a perfect book for anyone who loves supernatural suspense.

Mark Frost, cocriador de Twin Peaks, volta à cultuada série neste livro que mistura ficção e realidade para desvendar os mistérios que rondam a pequena cidade americana. Lançada em 1990, a cultuada série Twin Peaks, de David Lynch e Mark Frost, tem milhares de fãs pelo mundo. Após o anúncio da terceira temporada, retomada 25 anos depois do assassinato de Laura Palmer, Mark Frost lança A história secreta de Twin Peaks, livro imperdível para fãs e curiosos. A obra, escrita numa narrativa inventiva e nada convencional,

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apresenta um dossiê compilado por um Arquivista desconhecido e enviado pelo FBI para a agente TP, com o intuito de descobrir a identidade por trás da montagem dessa documentação. Com recortes de jornal, trechos de diários, informações secretas e arquivos do FBI, o livro conta com informações valiosas para que o leitor possa ir fundo e saber mais do que ninguém sobre episódios e personagens da série. E, quem sabe, desvendar tudo o que está por trás dos misteriosos acontecimentos nessa icônica cidade do noroeste americano. A obra, que impactou diversas gerações de leitores, marca a volta do seriado Twin Peaks, de David Lynch Jennifer Lynch conseguiu dar vida à garota morta mais famosa da história da televisão. -- VICE Eternizada no seriado Twin Peaks, que revolucionou a teledramaturgia mundial, a história da adolescente Laura Palmer e de sua cidade natal arrebatou milhões de espectadores nos anos 1990 através do olhar do diretor David Lynch. A pergunta Quem matou Laura Palmer? se tornou uma verdadeira obsessão para os fãs, que no início da década deram início a um verdadeiro culto à bela garota com um futuro aparentemente promissor que aparece morta às margens de um rio. A chave para desvendar o mistério veio pelas mãos de Jennifer Lynch, filha do diretor e co-autora da série, que, trazendo à tona a identidade de Laura, revela um lado obscuro da jovem e da sinistra cidade onde viveu e morreu. Lançado originalmente pela Globo Livros

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em 1991, O diário secreto de Laura Palmer ultrapassou as telas e se tornou um ícone entre os adolescentes dos anos 1990, ainda sendo objeto de culto entre os jovens deste início de milênio. Até hoje, poucos autores tiveram a ousadia de Jennifer Lynch, que sem dogmatismos e meias-verdades fala sobre adolescência, sexo, drogas e morte. Laura Palmer, a bela rainha do baile de formatura, a menina com as melhores notas, gentil, encantadora, filha de pais amorosos e o retrato perfeito da juventude de ouro americana. Quem teria algum motivo para assassinar Laura a sangue frio? A resposta para essa pergunta não estava no diário róseo encontrado pela polícia no quarto da jovem, mas sim em um volume escondido, onde Laura expõe sua verdadeira face. Drogas, orgias, prostituição, abuso, medo. Um retrato de uma adolescente perdida, que, ao tentar romper com os padrões impostos pela rígida sociedade interiorana onde foi criada, trilhou um caminho sem volta de perdição e desespero. A cada entrada do diário, que se inicia em seu aniversário de doze anos e segue até o dia de sua morte, quatro anos depois, Laura revela detalhes não apenas sobre seu flerte com a depressão como também a realidade sórdida ocultada pelas brumas de Twin Peaks, cidade madeireira do interior dos Estados Unidos, onde, assim como a própria Laura, ninguém – e nada – é exatamente o que parece ser. Em 2017 vai ao ar a tão esperada terceira temporada de Twin Peaks, 25

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anos após seu último episódio, e O diário secreto de Laura Palmer continua a ser um convite inebriante para velhos e novos fãs da série, que irão mais uma vez ser seduzidos pelo encanto e a angústia da protagonista.

This edited collection offers an interdisciplinary study of *Twin Peaks: The Return*, the third season of a TV program that has attracted the attention (and appreciation) of spectators, fans, and critics for over two decades. The book takes readers into several distinct areas and addresses the different approaches and the range of topics invited by the multidimensionality of the subject itself: the philosophical, the artistic, the socio-cultural, and the personal. The eighteen chapters constituting the volume are academic in their approach to the subject and in their methodology, whether they apply a historical, psychoanalytical, film studies, or gender studies perspective to the text under examination. The variety and range of perspectives in these aforementioned chapters reflect the belief that a study of the full complexity of *Twin Peaks: The Return*, as well as a timely assessment of the critical importance of the program, requires both an interdisciplinary perspective and the fusion of different intellectual approaches across genres. The chapters demonstrate a collective awareness of the TV series as a fundamental milestone in contemporary culture.

Twin Peaks, David Lynch e la filosofia la Loggia nera, la garmonbozia e altri

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enigmi metafisici Twin Peaks David Lynch e la filosofia Mimesis

Inside the greatest movie saga of them all. From interviews with the cast and crew to expert analysis of the characters from leading Star Wars writers, this book showcases the Star Wars phenomenon in exhaustive detail. This essential collection features the exclusive true story of George Lucas' struggle to bring Star Wars to the big screen, and how his love of fast-moving vehicles shaped the saga. A must have for Star Wars fans, this retrospective also includes the cast and crew of Star Wars: The Clone Wars on Attack of the Clones, Mark Hamill on life at a Star Wars convention, and what it was really like to work with Jabba the Hutt.

The Encyclopedia of Television, second edition is the first major reference work to provide description, history, analysis, and information on more than 1100 subjects related to television in its international context. For a full list of entries, contributors, and more, visit the Encyclopedia of Television, 2nd edition website. Beloved by film and art aficionados and fans of neo-noir cinema, Mulholland Drive is one of the most important and enigmatic films of recent years. It occupies a central and controversial position in the work of its director, David Lynch, who won the best director award at the 2001 Cannes Film Festival for the movie. Mulholland Drive in the Routledge Philosophers on Film series is the first full

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philosophical appraisal of Lynch's film. Beginning with an introduction by the editor, the volume explores the following topics: the identity of the self and its persistence through time the central, dual roles played by fantasy and reality throughout the film whether Mulholland Drive is best understood epistemologically via reason and language, or whether, as Lynch himself argues, by one's 'inner feelings' and emotions parallels between Mulholland Drive and Kafka's The Castle, both of which pit their protagonists at the mercy of unseen forces Mulholland Drive and romanticism. Additional key themes are also discussed, such as the interpenetration of ethics, classical tragedy, and the contrasting philosophical arguments of Plato and Nietzsche on tragic drama. These themes make Mulholland Drive essential and engaging reading for students of philosophy, especially aesthetics and ethics, as well as film studies. Creato da David Lynch e Mark Frost, Twin Peaks è un telefilm di culto ricchissimo di spunti filosofici e metafisici. A farla da padrone è la celebre Loggia Nera, con i suoi bizzarri e sovente crudeli abitanti, ma anche il resto della serie offre diverse occasioni di riflessione. Essa ci consente di far scendere in campo correnti filosofiche (o “para-filosofiche”) come la Kabbalah e lo gnosticismo, oltre che vari pensatori, tra cui Ludwig Wittgenstein e Martin Heidegger. Da un lato questo saggio fornirà un resoconto di ciò che è accaduto a Twin Peaks e soprattutto nella Loggia Nera – cioè mostrerà che le vicende e le simbologie di questo universo narrativo, considerate spesso confuse o incomprensibili, seguono una logica rigorosa e mai casuale –,

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dall'altro cercherà di far emergere la metafisica implicita e onirica di Twin Peaks e, per estensione, di tutta l'opera di David Lynch.

David Lynch and Mark Frost's television series Twin Peaks debuted in April 1990 and by June of 1991 had been cancelled. Yet the impact of this surreal, unsettling show – ostensibly about the search for homecoming queen Laura Palmer's killer – is far larger than its short run might indicate. A forerunner of the moody, disjointed, cinematic television shows that are commonplace today, Twin Peaks left a lasting impression, and nowhere is that more clear than in the devotion of its legions of loyal fans. Fan Phenomena: Twin Peaks is the first book of its kind to revisit Lynch and Frost's ground-breaking series and explore how the show's cult status continues to thrive in the digital era. In ten essays, the contributors take a deeper look at Twin Peaks' rich cast of characters, iconic locations and its profound impact on television programming, as well as the impact of new media and fan culture on the show's continued relevance. Written by fans for fans, Fan Phenomena: Twin Peaks is an intelligent yet accessible guide to the various aspects of the show and its subsequent film. Featuring commentary from both first-generation and more recent followers, these essays capture the endlessly fascinating universe of Twin Peaks, from Audrey Horne's keen sense of style to Agent Cooper's dream psychology. The first non-academic collection that speaks to the show's fan base rather than a scholarly audience, this book is more approachable than previous Twin Peaks critical studies volumes and features colour images of the series, film and fan media. It will be welcomed by anyone seduced by the strangeness and camp of Lynch's seminal series. This book offers the first full length study on the pervasive archetype of The Gothic Forest in Western culture. The idea of the forest as deep, dark, and dangerous has an extensive history



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and continues to resonate throughout contemporary popular culture. *The Forest and the EcoGothic* examines both why we fear the forest and how exactly these fears manifest in our stories. It draws on and furthers the nascent field of the ecoGothic, which seeks to explore the intersections between ecocriticism and Gothic studies. In the age of the Anthropocene, this work importantly interrogates our relationship to and understandings of the more-than-human world. This work introduces the trope of the Gothic forest, as well as important critical contexts for its discussion, and examines the three main ways in which this trope manifests: as a living, animated threat; as a traditional habitat for monsters; and as a dangerous site for human settlement. This book will appeal to students and scholars with interests in horror and the Gothic, ecohorror and the ecoGothic, environmentalism, ecocriticism, and popular culture more broadly. The accessibility of the subject of 'The Deep Dark Woods', coupled with increasingly mainstream interests in interactions between humanity and nature, means this work will also be of keen interest to the general public.

*Full of Secrets* contains virtually everything you need to know about Twin Peaks. This fascinating collection of essays considers David Lynch's politics, the enigmatic musical score, and the show's cult status, treatment of family violence, obsession with doubling, and silencing of women. Also included are a director and writer list, a cast list, a Twin Peaks calendar, a complete scene breakdown for the entire series, and a comprehensive bibliography.

David Lynch (1946) è uno dei massimi cineasti statunitensi degli ultimi decenni, vincitore di due Palme d'Oro a Cannes, due César e un Leone d'Oro alla carriera. Con film come *Eraserhead* e *Inland Empire*, passando per *The Elephant Man*, *Velluto blu*, *Twin Peaks* e *Mulholland Drive*, Lynch ha affermato negli anni un proprio personalissimo stile fatto di

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ambiguità, mistero, perversione, di situazioni vissute in un confine indistinguibile fra sogno e realtà. Gli autori di queste ventiquattro interviste – che ripercorrono l'intera carriera del grande regista, dal 1977 fino a oggi – scavalcano abilmente il riserbo quasi maniacale di Lynch sul significato dei propri film, riuscendo a farlo aprire a risposte mai scontate ma sempre penetranti, con ampie digressioni sulle altre forme artistiche che ama: dalla pittura alla musica, al design. Fra notazioni tecniche, aneddoti dal set, ricordi personali e vere e proprie dichiarazioni di poetica, queste pagine offrono un indimenticabile ritratto in presa diretta di uno dei registi più visionari e geniali della storia del cinema.

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