

# Lynch On Lynch

In a series of interviews, the director discusses his personal vision in such movies as "Blue Velvet," "Wild at Heart," and "Eraserhead"

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

"Knowledge is of two kinds," said Samuel Johnson in 1775. "We know a subject ourselves, or we know where we can find information upon it." Today we think of Wikipedia as the source of all information, the ultimate reference. Yet it is just the latest in a long line of aggregated knowledge--reference works that have shaped the way we've seen the world for centuries. You Could Look It Up chronicles the captivating stories behind these great works and their contents, and the way they have influenced each other. From The Code of Hammurabi, the earliest known compendium of laws in ancient Babylon almost two millennia before Christ to Pliny's Natural History; from the 11th-century Domesday Book recording land holdings in England to Abraham Ortelius's first atlas of the world; from Samuel Johnson's A Dictionary of the English Language to The Whole Earth Catalog to Google, Jack Lynch illuminates the human stories and accomplishment behind each, as well as its enduring impact on civilization. In the process, he offers new insight into the value of knowledge.

John Orr looks at the work, influences, legacy and style of perhaps cinema's most famous director, Alfred Hitchcock.

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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.

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. In the summer of 1974, a fourteen-year-old girl in Dolton, Illinois, had a dream. A dream to

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become an actress, like her idols Ron Howard and Vicki Lawrence. But it was a long way from the South Side of Chicago to Hollywood, and it didn't help that she'd recently dropped out of the school play, *The Ugly Duckling*. Or that the Hollywood casting directors she wrote to replied that "professional training was a requirement." But the funny thing is, it all came true. Through a series of happy accidents, Jane Lynch created an improbable--and hilarious--path to success. In those early years, despite her dreams, she was also consumed with anxiety, feeling out of place in both her body and her family. To deal with her worries about her sexuality, she escaped in positive ways--such as joining a high school chorus not unlike the one in *Glee*--but also found destructive outlets. She started drinking almost every night her freshman year of high school and developed a mean and judgmental streak that turned her into a real-life Sue Sylvester. Then, at thirty-one, she started to get her life together. She was finally able to embrace her sexuality, come out to her parents, and quit drinking for good. Soon after, a Frosted Flakes commercial and a chance meeting in a coffee shop led to a role in the Christopher Guest movie *Best in Show*, which helped her get cast in *The 40-Year-Old Virgin*. Similar coincidences and chance meetings led to roles in movies starring Will Ferrell, Paul Rudd, and even Meryl Streep in 2009's *Julie & Julia*. Then, of course, came the two lucky accidents that truly changed her life. Getting lost in a hotel led to an introduction to her future wife, Lara. Then, a series she'd signed up for abruptly got canceled, making it possible for her to take the role of Sue Sylvester in *Glee*, which made her a megastar. Today, Jane Lynch has finally found the contentment she thought she'd never have. Part comic memoir and part inspirational narrative, this is a book equally for the rabid *Glee* fan and for anyone who needs a new perspective on life, love, and success. WITH A FOREWORD BY CAROL BURNETT

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From actress and activist Evanna Lynch comes a raw and compelling memoir about navigating the path between fears and dreams. Evanna Lynch's casting as Luna Lovegood in the Harry Potter films is a tale that grew to almost mythic proportions—a legend of how she faced disordered eating as a young girl, found solace in a beloved book series, and later landed the part of her favorite character. But that is not the whole story. Even after recovery, there remains a conflict at her core: a bitter struggle between the pursuit of perfection and the desire to fearlessly embrace her creative side. Revealing a startlingly accomplished voice, Lynch delves into the heart of her relationship with her body. As she takes the reader through a personal journey of leaving behind the safety of girlhood, Lynch explores the pivotal choices that ultimately led her down the path of creativity and toward acceptance of the wild, sensual, and unpredictable reality of womanhood. Honest, electrifying, and inspiring, this is a story of the battle between self-destruction and creation, of giving up the preoccupation with perfection in favor of our uncharted dreams—and how the simple choice to create is the most liberating action a person can take.

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,

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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.0Exhibition: The Photographers' Gallery, London, UK (17.01.-06.04.2014).

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

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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

The classic work on the evaluation of city form. What does the city's form actually mean to the people who live there? What can the city planner do to make the city's image more vivid and memorable to the city dweller? To answer these questions, Mr. Lynch, supported by studies of Los Angeles, Boston, and Jersey City, formulates a new criterion—imageability—and shows its potential value as a guide for the building and rebuilding of cities. The wide scope of this study leads to an original and vital method for the evaluation of city form. The architect, the planner, and certainly the city dweller

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will all want to read this book.

**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*

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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

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 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

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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.

What if you could go back in time and tell your younger self about the secrets to life? What if you could hear the most important life lessons you wish you knew when you were still a teenager? That is the genesis of

Lynch on Lynch Farrar, Straus and Giroux

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

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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.

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.

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.

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

Delve into the mind of a teen whose journey of self-discovery leads to the unthinkable in this

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tense and terse novel from award-winning author Chris Lynch. Alexander, who wants to be called Xan, is a misfit. He has never fit in—not in academics, sports, or social life. He’s an awkward loner who hasn’t been able to find his place in the world. Robert is Xan’s half-brother, and unlike Xan, Robert seems to have his life together. At eighteen, he’s enrolled in community college with a decent job and a great girlfriend. Robert often teases his brother, but he’s also his biggest supporter. No matter what, he’s got Xan’s back. When Robert starts to suspect that Xan is traveling down a dangerous path, he may be the only one who can save Xan from self-destructing—before it’s too late. But can Robert save himself? This edgy exploration of what goes on in the mind of someone pushed to the brink examines the seeds of extremism that exist in everyone—and is sure to captivate readers of all kinds.

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 who want to understand Lynch’s personal vision. And it is equally compelling for any who wonder how they can nurture their own creativity.

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Few countries have been as dramatically transformed in recent years as Ireland. Once a culturally repressed land shadowed by terrorism and on the brink of economic collapse, Ireland finally emerged in the late 1990s as the fastest-growing country in Europe, with the typical citizen enjoying a higher standard of living than the average Brit. Just a few years after celebrating their newly-won status among the world's richest societies, the Irish are now saddled with a wounded, shrinking economy, soaring unemployment, and ruined public finances. After so many centuries of impoverishment, how did the Irish finally get rich, and how did they then fritter away so much so quickly? Veteran journalist David J. Lynch offers an insightful, character-driven narrative of how the Irish boom came to be and how it went bust. He opens our eyes to a nation's downfall through the lived experience of individual citizens: the people responsible for the current crisis as well as the ordinary men and women enduring it. *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

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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.

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"

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. 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

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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*

"A picture book biography of John Roy Lynch, one of the first African-Americans elected into the United States Congress"--Provided by publisher.

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

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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

Presents the screenplay of the film about what happens when Pete Dayton is found, dazed and confused, in the Death Row cell which should have held convicted wife-murderer Fred Madison

Fans of Douglas Hofstadter, Daniel Bennet, and Richard Dawkins (as well as science buffs and readers of *Wired Magazine*) will revel in Aaron Lynch's groundbreaking examination of memetics--the new study of how ideas and beliefs spread. What characterizes a meme is its capacity for displacing rival ideas and beliefs in an evolutionary drama that determines and changes the way people think. Exactly how do ideas spread, and what are the factors that make them genuine thought contagions? Why, for instance, do some beliefs spread throughout society, while others dwindle to extinction? What drives those intensely held beliefs that spawn

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ideological and political debates such as views on abortion and opinions about sex and sexuality? By drawing on examples from everyday life, Lynch develops a conceptual basis for understanding memetics. Memes evolve by natural selection in a process similar to that of Genes in evolutionary biology. What makes an idea a potent meme is how effectively it out-propagates other ideas. In memetic evolution, the "fittest ideas" are not always the truest or the most helpful, but the ones best at self replication. Thus, crash diets spread not because of lasting benefit, but by alternating episodes of dramatic weight loss and slow regain. Each sudden thinning provokes onlookers to ask, "How did you do it?" thereby manipulating them to experiment with the diet and in turn, spread it again. The faster the pounds return, the more often these people enter that disseminating phase, all of which favors outbreaks of the most pathogenic diets. Like a software virus traveling on the Internet or a flu strain passing through a city, thought contagions proliferate by programming for their own propagation. Lynch argues that certain beliefs spread like viruses and evolve like microbes, as mutant strains vie for more adherents and more hosts. In its most revolutionary aspect, memetics asks not how people accumulate ideas, but how ideas accumulate people. Readers of this intriguing theory will be amazed to discover that many popular beliefs about family, sex, politics, religion, health, and war have succeeded by their "fitness" as thought contagions.

"An intelligent book that struggles honestly with important questions: Is the net turning us into passive knowers? Is it degrading our ability to reason? What can we do about this?" —David Weinberger, Los Angeles Review of Books We used to say "seeing is believing"; now, googling is believing. With 24/7 access to

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nearly all of the world's information at our fingertips, we no longer trek to the library or the encyclopedia shelf in search of answers. We just open our browsers, type in a few keywords and wait for the information to come to us. Now firmly established as a pioneering work of modern philosophy, *The Internet of Us* has helped revolutionize our understanding of what it means to be human in the digital age. Indeed, demonstrating that knowledge based on reason plays an essential role in society and that there is more to "knowing" than just acquiring information, leading philosopher Michael P. Lynch shows how our digital way of life makes us value some ways of processing information over others, and thus risks distorting the greatest traits of mankind. Charting a path from Plato's cave to Google Glass, the result is a necessary guide on how to navigate the philosophical quagmire that is the "Internet of Things."

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

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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.

In 'Another Way of Looking at Love', the landscape is explored as a metaphor to consider the personal, societal, and environmental consequences of disconnection, and simultaneously, our yearning to be connected. From 2015-2018, Janelle Lynch (born 1969) has used an 8 x 10 camera to create still lives in the landscape that combine similar and disparate visual and biological elements. This process begins by identifying details in nature that, based on a unique vantage point, created geometric formations of closure. The connective point, or nucleus, that is created by the union becomes the artist's plane of focus. The work is informed by Lynch's recent immersion in drawing and

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painting from perception, primarily by charcoal mark-making? a new aspect of her practice that has allowed for a deeper inquiry into the nature of seeing, such as: formal abstraction, color relativity, and the notion of relationality.

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.

A newly designed, updated edition of the classic reference traces the renowned wine expert's tour through the vineyards and cellars of Bordeaux, Provence and other regions, where he made vivid observations of the French countryside and its wines. 20,000 first printing.

Following *The Highest Tide*, *Border Songs*, and *Truth Like the Sun*, Jim Lynch now gives us a grand and idiosyncratic family saga that will stand alongside Ken Kesey's *Sometimes a Great Notion*. Joshua Johannssen has spent all of his life surrounded by sailboats. His grandfather designed them, his father built and raced them, his Einstein-obsessed mother knows why and how they work (or not). For Josh and his two siblings, their backyard was the Puget Sound and sailing their DNA. But both his sister and brother fled many years ago: Ruby to Africa and elsewhere to do good works on land, and Bernard to god-knows-

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where at sea, a fugitive and pirate. Suddenly thirty-one, Josh—who repairs boats of all kinds in a Steinbeckian marina south of Seattle—is pained and confused by whatever the hell went wrong with his volatile family. His parents are barely speaking, his mystified grandfather is drinking harder, and he himself—despite an endless and comic flurry of online dates—hasn't even come close to finding a girlfriend. But when the Johannssens unexpectedly reunite for the most important race in these waters—all of them together on a classic vessel they made decades ago—they will be carried to destinies both individual and collective, and to a heart-shattering revelation. Past and present merge seamlessly and collide surprisingly as Jim Lynch reveals a family unlike any other, with the grace and humor and magic of a master storyteller.

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