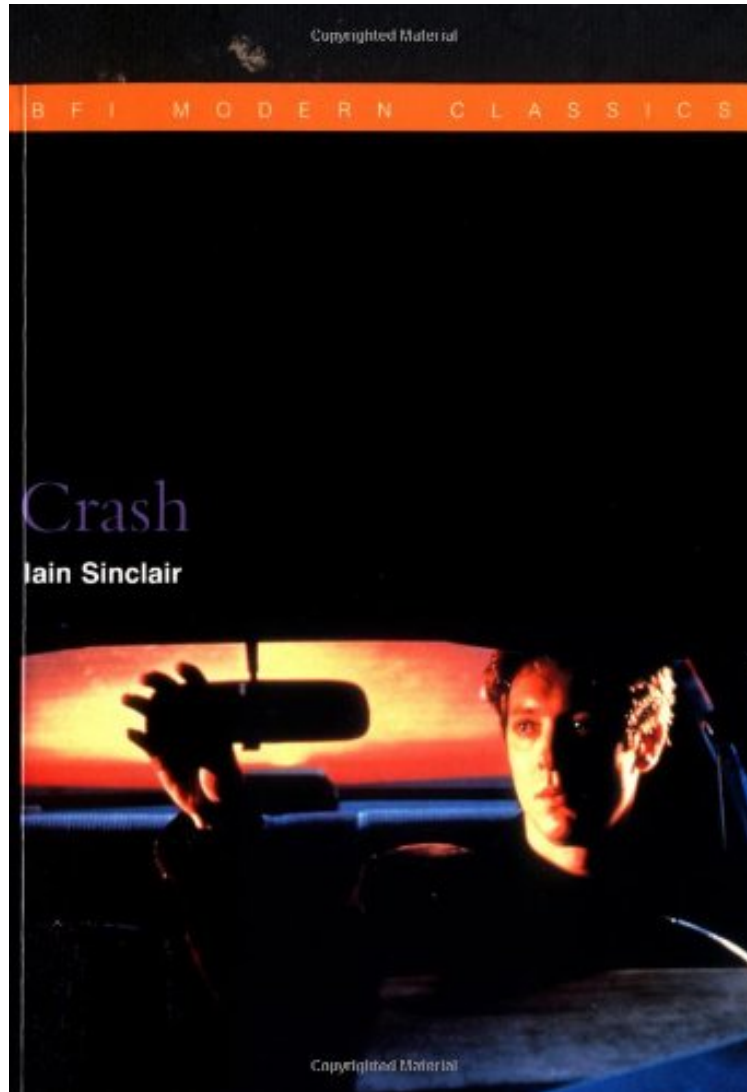


(Free pdf) Crash (BFI Film Classics)

Crash (BFI Film Classics)

Iain Sinclair

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#2617746 in Books British Film Institute 1999-05-27 2008-01-22Original language:EnglishPDF # 1 7.50 x .38 x 5.611, .51 #File Name: 085170719X112 pages | File size: 36.Mb

Iain Sinclair : Crash (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Crash (BFI Film Classics):

0 of 0 people found the following review helpful. and which ultimately reads like the frustrated work of someone who would prefer to ...By Julian WellsA book that quite frankly refuses to engage with the film which it supposedly analyzes, which continually contradicts and undermines its interviewees, and which ultimately reads like the frustrated work of someone who would prefer to be doing something else. Cronenberg is treated as an intruder in Sinclairs game of guess what Im thinking with JG Ballard, who quite happily refuses to play. Ultimately useless, as both book and

film deserve better. 9 of 15 people found the following review helpful. A brilliant essay on the origins of the movie *By A Customer*. As a fan of Ballard I am definitely not a fan of Cronenberg, whom I find superficial, sensational and laddish in the extreme. The movie extracted the least interesting elements of the book and turned them into a kind of techno-porn which I associated with Cronenberg's preferred genre before this book. Now I have a clearer idea of what disturbs me about Cronenberg's versions of books which I have admired -- including *The Naked Lunch* -- and Sinclair subtly teases out the woman-hating elements which are in both Ballard and Cronenberg, attacks the specious nature of the treatment and reveals the film for the piece of faux-austerism that it is. I didn't know why I didn't like *Crash* until I read Sinclair and Sinclair in no way attacks the film. He just collects the evidence and presents it. A respected film maker himself (*Cardinal and the Corpse*, *The Falconer*, *Asylum*) Sinclair must be one of the smartest critics in the business. I always follow his essays in the *London Review of Books* and would recommend them. Sinclair may make films about 'illuminati' but he is himself wonderfully illuminating. I can't recommend this clever, precise essay enough. 9 of 15 people found the following review helpful. Concerns Ballard's novel, not Cronenberg's movie *By A Customer*. Sinclair all but ignores David Cronenberg's adaptation of "*Crash*," focusing instead on Ballard's novels "*Crash*" and "*The Atrocity Exhibition*." Unfortunately, he offers little fresh insight into these seminal works. The BFI series are supposed to be about FILMS, not the novels that inspired them. The *RE/Search* volume on J. G. Ballard still remains the best introduction to his work, rendering Sinclair's book unnecessary.

In this book, which includes a new interview with Ballard who wrote the book on which the film was based, Sinclair explores the temporal loop which connects film and novel, and asks questions such as to what extent is *Crash* a premonition of some of the more remarkable media events of recent times. In the BFI MODERN CLASSICS series.

From the Back Cover David Cronenberg's "*Crash*" (1996) attracted controversy when it was first screened in London, and remain banned in 1998 by at least one borough council. The film won a Special Jury Prize at Cannes, only for some members of the jury to dis-associate themselves from it. And yet it is a controlled, formal film, unsensational; more analytic than titillating. It is an expose of modern pathologies. It has almost none of the violence and explicit sexual content of the J.G. Ballard novel from which it is adapted. So, what is the relationship between Cronenberg's film and Ballard's book? And further, what is the relationship between Ballard himself and the character "James Ballard" in *Crash*? In this book, which includes an interview with Ballard, Iain Sinclair explores the temporal loop which connects film and novel. If Cronenberg "adapted" *Crash*, he also absorbed it and made it into something new. Yet, the novel controls the film, or uses the film to disguise its subversive intent. About the Author Iain Sinclair is a novelist, poet, and essayist whose books include the award-winning *Downriver* (1991), *Slow Chocolate Autopsy* and the celebrated *Lights Out for the Territory* (both 1997).