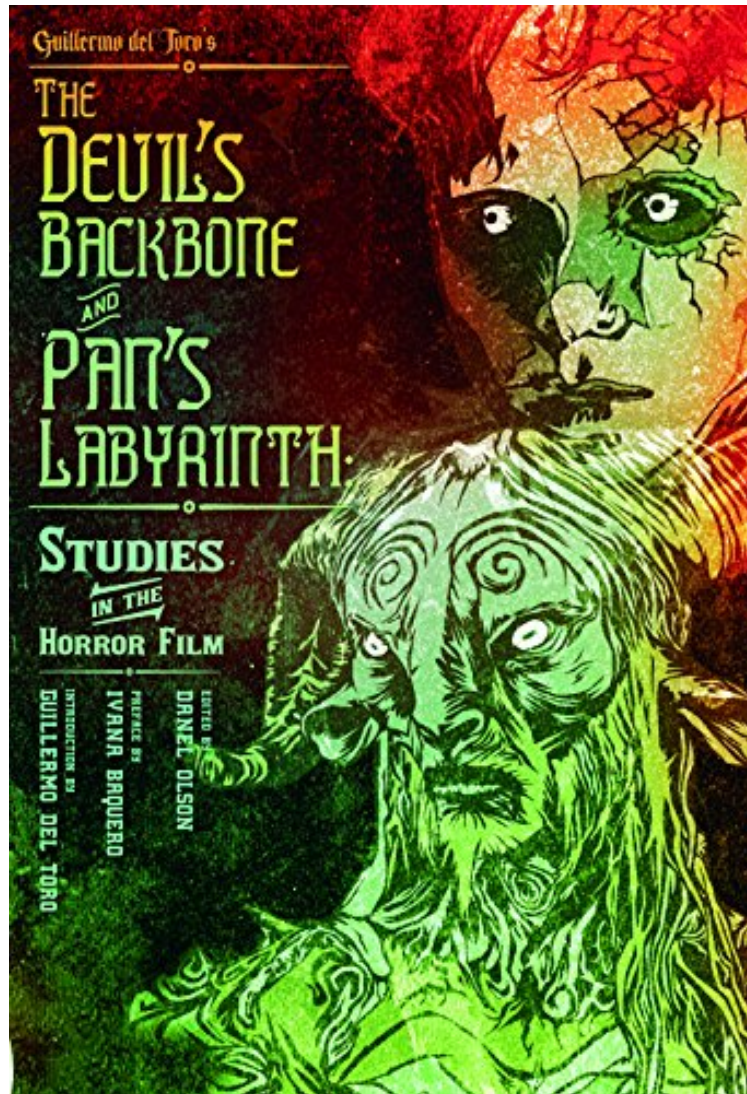


(Download) The Devil's Backbone and Pan's Labyrinth: Studies in the Horror Film

The Devil's Backbone and Pan's Labyrinth: Studies in the Horror Film

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From Centipede Press : The Devil's Backbone and Pan's Labyrinth: Studies in the Horror Film before purchasing it in order to gage whether or not it would be worth my time, and all praised The Devil's Backbone and Pan's Labyrinth: Studies in the Horror Film:

2 of 2 people found the following review helpful. Fantastic Exploration of Unique Horror FilmsBy CustomerThis is a very incredible way to both decipher and understand how one looks at a horror themed film. I am someone who has recently watched The Devil's Backbone and was amazed by the fact that the horror within this film wasn't used to

leave the audience screaming within their seats, but rather question and see what is being done to bring the film to life. It is not just the supernatural, but the events of the world around these characters and the supernatural that truly make this film memorable. Much of what is written within this book is very appealing to me as someone who has recently seen the film, many wonderful questions are asked and give everyone a deeper understanding of how the film has affected the actors and their relationship with director Guillermo del Toro. Within the writings, interviews, and investigations behind these films one can see the Passion behind Olson's interest in the horror genre of film making especially in one that applies horror in a different perspective that Del Toro seems to create seamlessly. The book is well worth the read and deserving of anyone's attention who is a fan of film making. 4 of 5 people found the following review helpful. An Incredible Study of "Small Tales of Loss and Melancholy" Filmed on an Epic Scale By David E. Cowen I purchased my copy of this book directly from the publisher Centipede Press. It is hard to imagine two recent movies that advance the art of the horror film more than Guillermo Del Toros *The Devils Backbone* and *Pan's Labyrinth*. Danel Olsons newest contribution to Centipede Press Studies in Horror Film series unwraps these two films with the love and care of an archeologist unrolling a rare scroll for the first time. *The Devils Backbone* and *Pan's Labyrinth: Studies in the Horror Film* provides a panoramic review of these now iconic films. Guillermo Del Toro opens the volume by describing his two films of horror relating to the Spanish Civil War in a most humble manner: They are not triumphant chronicles they are small tales of loss and melancholy. The tales may be small by the nature of the story being told, but the manner in which the tales were told is on an epic level. Anna Taborskas *To Capture a Ghost* early in the book begins with the premise that The ghost story is the hardest subgenre of horror to write and direct. Tracing the history of ghost films she brings the reader to the conclusion that *The Devils Backbone* may be one of the best films in the genre ever filmed. From the script to the point of view of the camera she relates how this small tale set in the grand cataclysm of the Spanish Civil War earns this status. Dylan Triggs article *An Insect Trapped in Amber* explores how Del Toros treatment of the ghosts in *The Devils Backbone* sheds light on the nature of hauntings more broadly. Trigg describes the physical status of a ghost as similar to an insect trapped in amber. Neither real nor unreal; trapped between the realities of life and existence after life. William Rankin, in his article *Defusing the Mythology of World War II* discusses both films and how both the Spanish Civil War, with its Ernest Hemingway romanticism, and World War Two, with its stark demarcation of good and evil, have been portrayed in the cinema. Del Toros films focus on the lesser known war, but a war that most historians consider the precursor to the larger conflict. The films depict the innocence of children facing an unimaginable horror. They have no ability to understand the greater conflict around them. Trigg also discusses in fascinating detail the imagery used in *Pan's Labyrinth* as allegories of the purveyors of evil to come. The hand-eyed Pale Man who pursues Ophelia for the theft of a single grape, Trigg suggests, is a representation of the foreboding power of the Third Reich. Olsons tome, which appears to have had the loving approval and encouragement of Mr. Del Toro offers strong analysis of the music and art of both films. Olsons own article *Pleasing Fathers* asks How does a malefactor from cinema take a place in our imaginations, memories and nightmares? While we all have grown to love the archetypal female villains of *Snow White* and *Sleeping Beauty*, male villains create a different set of memories. With comparisons to the character Dr. Szell (portrayed by Laurence Olivier) in *Marathon Man* and *Schindlers Lists* Anon Goeth (portrayed by Ralph Fiennes) Olson studies the villain Captain Vidal. The one common element of these villains Olson suggests is that they all possess an absolute assurance that what he is doing is right. They are the worst kind of evil the righteous man who commits atrocities in the name of his righteousness. Vidal goes into the heart of darkness and like the infamous Mr. Kurtz from Joseph Conrads masterpiece, is consumed by his destination. Also in the book are wonderful interviews by Olson, Mari-Carmen Marin and others of the cast and crew. In the interviews we dont just learn what each of the actors or crew members were thinking when they took part in the film. We also hear from their point of view how Del Toro crafted and created these marvelous films. In the end, Centipedes Studies in Horror series is not a collection of thoughts on any particular movie. The series is an exploration of the art of film and the impact on society from the best made horror films. Olsons book is a wonderful addition to the series and deserving of praise. 2 of 2 people found the following review helpful. An Incredible Study of del Toro's Works and the Psychology Behind Them By Dustin Bass It is a rarity that works of horror can be considered by the mass populace as works of art. "Rarity" is the operative term as there have been, over the decades, numerous exceptions, with the works of Guillermo del Toro's "*The Devil's Backbone*" and the Oscar-winner "*Pan's Labyrinth*" being considered as such. There is such an embrace of cruelty and horror in these movies that parallel so directly to actualities, specifically times of war, that the horror of it all creates just as much an introspective experience as it does a cinematographic experience for the viewer. Del Toro's "twins" are too good and too entwined with the cruelty of mankind, the travesties of war, the fear of the unknown or knowing the unknown, and the innocence of youth, that a study had to be conducted to properly align not only the ideas and motives behind the films themselves, but to analyze the direct links between what is real in man and what seems impossible in ghosts, monsters, and underworld creatures. Danel Olson, through a masterful collection of essays (10) and interviews (21) about the films, has once again conquered the art of explaining the expression of art in its most grotesque medium: horror. This book is a follow-up to his outstanding study on the Kubrick classic, "*The Shining*". Olson's love for gothic and horror is not filled with the porous and faulty methods of blood and gore. As proven in his

studies, of which he has completed three, he understands that true horror isn't about startling you with a scream or a shudder, but that horror when done correctly leaves you with the unsettling feeling that perhaps you are the monster, or could quite possibly become one. Quite simply put, Olson understands the psychology behind good horror. It is not about the movies we grew up watching; it is about the thoughts we grew up with that came from no one else's imagination but our own - those same thoughts that kept us awake at night because, as del Toro mentions in the introduction, we experience something that shouldn't be. The something that should be impossible. For those who are fans of del Toro's "The Devil's Backbone" and "Pan's Labyrinth" or those who are fans of the psychology behind horror, this is an incredible study of what went into the two films and the immense amount of work required for great horror films. Once you have read this book, you will find that the creation of horror doesn't require much imagination, for there are monsters all around us, quite visible. Fittingly, the Spanish painter, Pablo Picasso demonstrates this when he said, We all know that Art is not truth. Art is a lie that makes us realize truth at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies. Without a doubt, del Toro accomplishes this feat of convincing others of the truthfulness of his lies, and Olson has done an outstanding job of helping us understand exactly why we are convinced.

From the Gothic imagination behind Cronos, Mimic, Blade II, Hellboy, Pacific Rim, Crimson Peak, and Trollhunters arises a ghost story and a fairy tale unlike any other... During the 2000s, Guillermo del Toro directed, wrote, and produced two films held by secrets of the past, *The Devil's Backbone* (2001) and *Pans Labyrinth* (2006), both of which garnered international acclaim and broke records for Spanish features. Exploring childhood fears of mortality and abandonment in the same way the brothers Grimm and Hans Christian Andersen might (*The New York Times*), *The Devil's Backbone* and *Pan's Labyrinth* ranked among the best films of the decade. For the first time, editor Danel Olson approaches these movies as cinematic siblings whose quests are bound together, revealing how each questions and answers the other in over 400 lavish pages. In addition to interviews, never-before-seen photographs, and concept drawings, international scholars offer ten essays on the themes of philosophy, sex, metaphor, feminism, fascism, music, fantasy, ghosts, and history in the films, as well as del Toro's literary and artistic influences. Sharing reflections on making the movies are fourteen of the actors and four key members of the crew. Del Toro himself muses on the struggle to follow his film-dreams, Ivana Baquero (*Ofelia*) contemplates the deeper lessons of magic, and Fernando Tielve (*Carlos*) portrays the supernatural reality of being inside del Toros art. Through stories and sources unavailable until now, this volume brings scholars, cinephiles, and collectors closer to the most impassioned film-chemist of our time. Del Toro emerges as a man of multitudes: a "cinematic creator and father," a "madman," a "crazy genius," a "very naughty boy," a storytelling monster, and the one who changed my life forever." *The Devil's Backbone* and *Pans Labyrinth* is an indispensable exploration of two of the early 21st century's key films.

"The work of Guillermo del Toro has always seemed ripe for academic examination. And this book, focusing on the twin peaks of *The Devil's Backbone* and *Pan's Labyrinth*, delivers. The essays are rich, but the prize here is a series of interviews with del Toro's collaborators, culminating in three with the man himself. Indispensable for GdT fans." --Chris Hewitt, *Empire* (print, July 2016)