

1: Citizen critics : literary public spheres - University of Manitoba Libraries

American Psycho's emergence into the world was almost as troubled as the mind-set of its narrator, a trauma played out under the scrutiny of publicity and moral panic. Simon and Schuster refused to publish the novel at the last minute, allowing Ellis to stroll off with his alleged \$, advance in a Sex Pistols-mirroring pillage of Malcolm.

More In the opening moments of *American Psycho*, Director Mary Harron presents a perfect amuse-bouche for the satirical horror to come. An uncomfortable hum lingers while they fall, each red drop punctuated by a sharp trill of violins. The tone is elegant and sleek, the pacing slow and ominous. The title appears, the squat letters tracked wide across the space. The red keeps coming, now in rivulets, snaking itself across the void. A knife, raised high, gleams silver in the light – a nod to Hitchcock, of course – and hacks into a hunk of meat, turning notions of murder and violence into something ordinary – a culinary gesture. This ballet of blood and visual trickery is our entry into *American Psycho*, its sense of humour and its commentary: Look at that subtle off-white coloring Designed by artist and activist Marlene McCarty, the credits are set in Copperplate Gothic, a typeface popular in the s and often associated with authority, large institutions, banking and power. Staid and stacked, the credits are aligned to a grid and, like the plates of food, arranged in perfect balance. They appear either to the left, to the right, or just beneath the center horizontal line of the screen, not a hairspace out of place. It has no lowercase characters, only small caps, and is often used by title designers because of its uniformity and barely-there-serifs which help maintain legibility at smaller sizes. It also frames the serial killer as artful butcher and sets the precedent for television series like *Dexter* and *Hannibal*. Among the pale roses and fine plating, the flourishes of pastry and foie gras, the cigarettes and satin gloves, a set of slicked-back suits slap down platinum cards. *American Psycho* has this exquisite title sequence that sets up the tone for the film. What was your process for creating that? Originally, no title sequence was budgeted. It was only when I was editing that it seemed we needed it. I had this image of s nouvelle cuisine The idea of drops of red sauce that look like blood. One of the reasons I wanted a slightly jokey and dark title sequence was that it would set up the whole tone of the film: Nothing is what it seems. Then we got the idea of the knife coming through the air. I must have talked to Marlene then. She had done the title sequence for my first film, *I Shot Andy Warhol*. It was very much a back-and-forth. I work very, very closely and collaboratively with each director. Basically I would start out and I would send Mary thumbnails of ideas and she would react to those and start sending me ideas so it was a collaborative thing between us. I always start working with thumbnails even before getting into animation, which in those days was absolutely necessary. Do I have them? Because in , Donald Moffett and I had our archive from Bureau, the studio that the *American Psycho* titles were produced within, and all of our archives were stored in Chelsea. Hurricane Sandy took care of any of that! But I have no artifact from that. You have to set this up properly! You have to have something that matches the look of the rest of the film. We had to go and persuade Lionsgate. This was a low-budget movie. Nobody was monitoring me. The fight was over getting somebody to finance [the title sequence]. We shot it towards the end when we were in the middle of editing, we just took a day and shot it in a commercial studio space. Once I was in the studio I had carte blanche to do it how I wanted as long as we ended on time. We just never had enough time to do the food properly. I wanted the food to look completely pristine and completely styled. We used a high-speed camera and shot it as if we were doing a commercial for, like, Coca Cola. Beautiful perfect drops of things. That was hard to get. We had a DP. We wanted it to look glossy and beautiful, the light to hit the red drop at the right moment. It was exciting and it allowed us to spend a lot of time getting those shots right. We had to use a super high-speed camera which was super expensive for our budget and it became about working with the camera operator to determine what could possibly be shot in the time we had. And then we had to find food stylists who could do it on budget – it kept growing. We may have fiddled with them, coloured them, but it was done in the studio, in camera. We were shooting on film and you tried to get everything in camera. We had a top food stylist and that was great because it was all about getting that beautiful look. That is Rick Ellis, the food stylist? He did an amazing job. My one regret was that they pulled the plug on me before I got to shoot all the beautiful food he set up. Excerpt from the opening of the script for *American*

Psycho , written by Mary Harron and Guinevere Turner In the shooting script that you co-wrote with Guinevere Turner, you actually detail the menu and the food. Did you have other concepts to open the film, besides the blood into raspberries? John Cale scored it afterwards and the music obviously helps. What were some of your influences for this opening, that tone you wanted to set up? I think Hitchcock is an obvious inspiration. Did you have any influences in terms of title design? I mean, there are title sequences that I love! The one that David Fincher did for Se7en â€œ. I remember seeing Se7en, which kind of blew my mind. Technically it appeared to be so put together. The way the imagery built a total emotional ecosystem before you even got into the film, I thought that was really masterful. It was like a beacon of change. There was something extremely contemporary about it at that moment. Recently I loved the title sequence for Westworld. I watched the whole show, and I always sat through and watched the sequence. Those two are gorgeous in very different ways. Have you seen the opening sequence for Dexter? You know, I never watched Dexter! Everyone mentions it and says that they ripped off my title sequence! It is that thingâ€œ of knives and food and blood. This idea of food, how food relates to horror It is that thing In the opening you use a typeface called Copperplate. How did you decide on that? Gideon Ponte, the production designer, found it. We were looking for something s and minimalist. That was very important. American Psycho existed right on that cusp between the analog and the digital. This is so good we used it in our title sequence! How do you approach title design? What does it mean to you to make a title sequence? How do I think about film titles? I came to realize that for me film titles function very much like a really good book cover. For me, film titles separate the viewer from the real world and the imaginary world. I am convinced that film titles function for films in a very similar way that book covers function for books. I wanted to be a part of that atmosphere. That feeling kept me involved in film titles. That was more collaborative. I worked with Sarah Polley, who was the writer, and she was originally going to direct but then she asked me to direct it. We had a lot of freedom. That had its own aesthetic. Alias Grace main titles, designed by Justin Stephenson Mary:

2: Irvine Welsh â€“ American Psycho is a modern classic | Books | The Guardian

Acknowledgments -- Citizen critics in literary public spheres -- From "improper novel" to "contemporary classic": Joyce's Ulysses, -- "A slut in the neighborhood": Tropic of Cancer in Chicago -- Publicity, artistry, and American psycho -- Andrea Dworkin's Mercy: pain and silence in the "war zone" -- Beyond the aesthetic: citizen critics.

Here are 19 things you might not know about the homicidal satire, which was released 15 years ago today. But it would take another eight yearsâ€”and an ongoing series of writers, directors, and lead actorsâ€”to finally make it to the big screen. As American Psycho continued its journey from novel to feature, David Cronenberg became attached to direct it. When Cronenberg came aboard, he enlisted Ellis to write the script, with one caveat: I just went off and wrote a script that I thought would be best for the movie. It did veer off a lot from the book, because I was kind of bored with the book. I was bored with the material. And Harron wanted Bale in the lead, so she offered it to him. So Harron refused to meet with DiCaprio. Legendary feminist Gloria Steinem was a vocal opponent of American Psychoâ€”both the book and its proposed movieâ€”for the violence it depicted against women. And it was long rumored that she tried to talk DiCaprio out of taking the role. With Harron not budging on casting Bale and only Bale in the lead, the studio had to consider recasting Harron instead. DiCaprio reportedly submitted some of his own names to the short list of replacement directors, including serendipitously Martin Scorsese and Danny Boyle. Despite DiCaprio and Stone being officially attached to the adaptation, Bale proceeded as if nothing had changed about his deal with Harron. Rolex agreed to let its watches be worn, but only by characters other than Bateman, hence the tweaked line: In order to secure an R rating, Harron was forced to cut 18 seconds out. For years, rumors have persisted that the reason why is because Lewis was uncomfortable with the violence in the filmâ€”a point he refuted to Rolling Stone in They paid us for the song, and boom. What would that look like? Our fans have to buy this record for one song? Can we politely decline? It was in the USA Today and everywhere else. So I boycotted the movie from there on. In , a sequel to the movie went direct to video, starring Mila Kunis as the titular Psycho. In , FX and Lionsgate announced that they were developing a television series based on the film, which would serve as a sort of sequel and be set in the present. In January, FX confirmed that the series was still in development, with Entertainment Weekly sharing its official logline: Which to me is interesting. But, so, what the movie is going to do, regardless, is going to answer it.

3: M/C Journal: "The Real Filth in American Psycho"

American Psycho also, again predictably, became a major topic of discussion in relation to the contracting, making and then release of the eponymous film in as, for example, in Linda S. Kauffman's extensive and considered review of the film, which spent the first third discussing the history of the book's publication ("American")

Bateman would probably be held up as an archetypal model of American success, were it not for the fact of him being a murdering psychopath. The book directly compares the power-longing, money-grubbing tendencies of the American WASPish elite to mental dysfunction. The running metaphor is one of a culture succumbing to a materialist consumerism that destroys society by eradicating its human values in favour of an obsession with image. I recall, around the time of its publication, having an argument with a female friend about the violence towards women in the novel. The first important thing to remember about *American Psycho* is that everything within the novel is completely constructed, based on the culture surrounding the time during which the book was written. This truism is only worth restating as many people still childishly insist on confusing protagonists with their authors. The second thing is that the novel is always as much about the reader as the writer. As readers, we filter novels through the lens of our own cultural background and respond to them accordingly. The best of them evoke something strong in both ourselves, and the world around us. Those who came from a different place, such as the writer Fay Weldon, tended to rejoice in it, for the very same reason their sisters loathed it: So is the world, increasingly. But I believe the main source of unease concerning the novel is that, despite its portrayal of Bateman as superficial, pompous, lying, misogynistic, racist and narcissistic, the narrative style of *American Psycho* forces the reader to adopt his point of view. Thus, the reader is implicated in both the violence and the objectifying processes of consumer society. But this participation also crucially demands that the reader makes some kind of moral judgment on the nature of these acts. That could be on a spectrum ranging from total disgust to detached indifference, perhaps even to perverse fascination. The point is that the reader is forced to confront his or her emotions in the context of the values of a society that we are all part of. The objective of pornography is to produce sexual arousal. While *American Psycho* includes pornographic scenes, they are carefully crafted and placed, and juxtaposed with horror and gore. In those scenes, I see only a technician at work, albeit one operating in tandem with a monstrous character he has forged as the appropriate tool to guide his story and address his themes. By reducing his victims to material, Bateman is the alienated, urbane Ivy League serial killer in the suit. Therefore, Easton Ellis was correct to be as graphic as possible in the dismemberment scenes. Without them the novel would have been a compromise and a failure.

4: The Enduring Cultural Legacy of American Psycho - Wales Arts Review

In the opening moments of American Psycho (), Director Mary Harron presents a perfect amuse-bouche for the satirical horror to come.. The controversial adaptation of Bret Easton Ellis's novel of the same name opens with bloody drops falling in elegant slow motion in a stark white vacuum.

In an age of a world in flux dominated by the dictatorship of the low-cost way of life. Or when everything is crossing frivolously the boundaries of their disciplines. Bret Easton wonders where could be our Wall Street yuppie and serial killer. He pulled the strings of the story. If you want to find again that isolated yuppie in flesh and blood do not look at dotcoms, or hedge-funds, and something elseâ€¦ You will never find him in Manhattan. Patrick filtered through his 80s literary sensibility the values of a particular decade. Bret Easton Ellis and Patrick Bateman were the same person. Or go to the salon program at Art Basel Miami Beach 8. He was not a metrosexual as the footballer David Beckham. Because I have nostalgia of a decade when I had very little experience and did not know about the bad things that happen in life. If you want to find someone who wanted to prosper or become successful from that time you have to change your heading. You will need to go to a blockbuster exhibition, to a globalised museum or to an auction house of prestige. And you will realise that no one dared criticism him. Other as the greek art collector Dakis Joannou bought a work of him and that fact triggered a new project of life: He was Jeff Koons. A sales agent morphed into artist a collateral effect When marketing gobbled the talent up Bret and Jeff Koons lived in a very specific place and time but their paths would never converge? While the writer considers his creation as a product of his own anger. A city which swallowed an ideology to rise toward. Bret Easton felt the void. He suffered the emptiness. Nevertheless he hit whatever was being extolled as succes. He criticised the society he was part of. He showed the dark side of the American dream. The result was isolation, alienation, corporate corruptionâ€¦ Jeff Koons is the obverse of the coin. The aestheticization of violence can be depicted in many different ways.

5: Mary Harron - IMDb

Publicity, artistry, and American psycho Andrea Dworkin's mercy: pain, ad personam, and silence in the "war zone" Beyond the aesthetic: citizen critics and proto-public classrooms.

His first draft of American Psycho left all the grisly scenes until last, to be added in later. In , in conversation with Jeff Baker, Ellis commented: He did not come out of me sitting down and wanting to write a grand sweeping indictment of yuppie culture. It initiated because of my own isolation and alienation at a point in my life. I was living like Patrick Bateman. I was slipping into a consumerist kind of void that was supposed to give me confidence and make me feel good about myself but just made me feel worse and worse and worse about myself. That is where the tension of American Psycho came from. Bateman, in his mids when the story begins, narrates his everyday activities, from his recreational life among the Wall Street elite of New York to his forays into murder by night. The novel maintains a high level of ambiguity through mistaken identity and contradictions that introduce the possibility that Bateman is an unreliable narrator. Characters are consistently introduced as people other than themselves, and people argue over the identities of others they can see in restaurants or at parties. Deeply concerned with his personal appearance , Bateman gives extensive descriptions of his daily beauty regimen. The question of whether any of the crimes depicted in the novel actually happened or whether they were simply the fantasies of a delusional psychotic is only perpetuated further by the cinematic adaptation. His murders become increasingly sadistic and complex, progressing from simple stabbings to drawn-out sequences of rape , torture , mutilation , cannibalism , and necrophilia , and his grasp on sanity begins to slip. He introduces stories about serial killers into casual conversations and on several occasions openly confesses his murderous activities to his coworkers, who never take him seriously, do not hear what he says, or misunderstand him completelyâ€”for example, hearing the words "murders and executions" as "mergers and acquisitions. This narrative episode sees the first-person perspective shift to third-person and the subsequent events are, although not for the first time in the novel, described in terms pertaining to cinematic portrayal. Bateman flees on foot and hides in his office, where he phones his attorney, Harold Carnes, and confesses all his crimes to the answering machine. He enters the perfectly clean, refurbished apartment, however, filled with strong-smelling flowers meant, perhaps, to conceal a bad odor. The real estate agent, who sees his surgical mask, fools him into stating he was attending the apartment viewing because he saw an "ad in the Times " when there was no such advertisement. She tells him to leave and never return. At the end of the story, Bateman confronts Carnes about the message he left on his machine, only to find the attorney amused at what he considers a hilarious joke. Mistaking Bateman for another colleague, Carnes claims that the Patrick Bateman he knows is too much of a coward to have committed such acts. In the dialogue-laden climax, Carnes stands up to a defiant Bateman and tells him his claim of having murdered Owen is impossible, because he had dinner with him twice in London just a few days prior. The book ends as it began, with Bateman and his colleagues at a new club on a Friday night, engaging in banal conversation. The sign seen at the end of the book simply reads "This is not an exit. Hunter, American Psycho is largely a critique of the "shallow and vicious aspects of capitalism ". This leads Patrick Bateman to act as if "everything is a commodity , including people", [9] an attitude that is further evident in the rampant objectification and brutalization of women that occurs in the novel. This, combined with sex, violence, drugs, and other desires of the id , is how Bateman enacts his sociopathic violence in a superficial world.

6: Where is Patrick Bateman? American Psycho – Cosima Archer

American Psycho () cast and crew credits, including actors, actresses, directors, writers and more.

During a press junket in Paris promoting *Empire of the Sun*, a year-old Bale was often combative and unresponsive to his interviewers. The *Inside Story* of the Darkest Batman said the British teen "was rude, gave monosyllabic answers and generally proved as uncooperative as possible. His reputation for being difficult was born. Even then, at such a young age, it seems that Bale the actor and Bale the celebrity were two very different people. Over the next 30 years, this duality would grow and present itself in myriad different ways. For Bale, drastically altering the way he looks helps him get into character. Bale completely lost it: While he may publicly refuse to acknowledge his own artistry, he clearly values his time and work. While that word means different things to different people, he dons the title as someone who believes in equality for all genders. His father, David Bale, married feminist icon Gloria Steinem in 1970. Though David passed away a few years later, Steinem is still connected to the Bale family. He spoke in the same aggressive way he did to that lighting engineer. I thought one day his temper could get him into trouble. While promoting his film, *Hostiles*, Bale touched on the topic briefly, noting how much richer our culture would be if we stopped letting "white dudes" run everything. Bale worked Hollywood into the discussion, claiming that this hierarchical shift would allow for "much better films and so much more interesting stories being told. This change would allow the industry to "recognize what makes this such a beautiful and brilliant country," he said. It sounds like a great plan. If enough high-power stars feel this way, and if more actors speak out with a similar conviction, change is within reach, right? Actors take on characters, whereas movie stars play their charismatic selves, play the game, and bask in the limelight. How, after some 30 years in the industry, is Bale still uncomfortable in this role? To hear him tell it, being a movie star is just not in his DNA. Bale admits to having enjoyed growing up around that scene. Apparently, he was also a boxer and jockey. Whether Bale likes it or not, entertainment is in his bones. His father, David, was an animal rights activist who devoted much of his life to helping animals in need. But he worked on a film that may have mistreated animals Getty Images While *Exodus*: To get the best shots for the Ridley Scott epic, the crew allegedly enlisted hundreds of live animals, including frogs and horses. Though all the intentional harm done to the animals in the film was likely inflicted on CGI counterparts, Bale suggested that live animals may have suffered too. For Bale, his career in the movie business may contradict and undermine his animal rights endeavors.

7: Lionsgate Publicity

The eponymous American psycho, it transpires, is a big fan of Huey Lewis and the News, a synthetic AOR combo who flourished for a time in the mid s, and one of the key scenes in the movie.

I simply am not there. March Patrick Bateman has a fastidious grooming regime. Should we be following it? By his own admission, Bret Easton Ellis was sick during the period when he wrote *American Psycho*; sick of his own success, sick of America, sick of himself. Newly relocated to New York, aged just 23, alone and confused: It was my pain that was interesting to me; the rest is fantasy, and the novel stemmed out of that. The cultural wind blows in unexpected and mysterious ways, and whilst it may have circled the author like a predatory cyclone in the early s, time, context and the forces of artistic reappraisal have been kind to both Ellis and his core vision. Whenever I am asked to talk *American Psycho*, I have to remember why I was writing it at the time and what it meant to me. A lot of it had to do with my frustration with having to become an adult and what it meant to be an adult male in American society. Consumerist success was really the embodiment of what it meant to be a cool guy – money, trophy girlfriends, nice clothes, and cool cars. It all seemed extremely shallow to me. Yet at the same time you have an urge to conform. You want to be part of the group. So when I was writing that book as a young man, I was having this battle with conforming to what was then yuppiedom – the yuppie lifestyle – going to restaurants and trying to fit in. I think *American Psycho* was ultimately my argument about this. The publisher claimed editorial objections; Ellis claimed that they feared commercial reprisals. Ellis was box office B. His previous novels, *Less Than Zero*, and *The Rules of Attraction* had already explored the mental and physical brutality exacted by a narcissistic generation of over-privileged, under-enthused American youth obsessed solely with the veneer and surface of things. *Psycho* was a mere extension of these previously explored themes, and though its content undoubtedly ratcheted up the horror, its core themes barely strayed from the thematic pattern set by his earlier works, a literary template that had seen him swiftly bracketed alongside fellow 80s wunderkinds Jay McInerney and Tana Janowitz. What the book undoubtedly wielded in abundance was a heaving sack of soot-black humour that both alleviated and intensified the anxiety in equal measures. A process recollected by the author in an interview with askmen. It was about grooming products and fashion and restaurants. Adopting a momentary tone of mock affront, the author faced me down with his most stoic poker face, his voice tinged with disbelief and indignation: Almost unthinkable in , *American Psycho* has subsequently become a personal and important feminist text for many. People started to talk about the book, and they also started to talk about how funny it was – when I was writing the book I remember thinking it was a black comedy. And its reputation began to change. The movie version helped change the reputation, too. And it all changed to the point that *American Psycho* is now considered an acceptable part of the culture. *American Psycho* Whether the producers of the film adaptation of *American Psycho* sought out the services of Mary Harron as a direct result of her directorial debut at the helm of the Valerie Solanos biopic *I Shot Andy Warhol*, or more for her reputation as a strident and outspoken feminist is unlikely to ever be conclusively answered. What is not up for debate is the presentational shrewdness of the choice, something acknowledged even by the director herself. Harron initially resigned in protest as a consequence of the desire of the then-teen idol Leonardo DiCaprio originally cast as Bateman to make the character somehow more humane, and less of a psychopathic killer. The director only returning to the project with the newly re-cast lead – Welshman Christian Bale – once DiCaprio bailed, a victim of the intense lobbying of his team of advisors who saw little commercial value in their Titanic-era matinee idol being seen tearing down the stairwell of an apartment block, naked, blood-spattered, and wielding a chainsaw. As a foreboding portent of the disposability and vulnerability of humanity, a scenario that would come to fruition beyond the collapse of the world financial markets in , it has no peers. Yet any doubts about the motivation or cultural value of this production are swiftly erased. Smith – detached, vacant, and utterly devoid of personality as any good Bateman should be – makes an excellent fist of swiftly sucking the audience into his personal realm of paranoia, his rapidly collapsing house of cards. In doing so, he triumphantly succeeds in perhaps the most brutal, bloody murder of them all, the ritualistic

slaying of the biggest elephant in the room; his iconic bow-tied incarnation of The Doctor. Much like Rocky himself, a character who is also introduced to the audience in a tiny pair of underpants, the ultimately doomed nature of Bateman, his friends, his entire generation is writ large from a very early point in proceedings. As if, to echo the text of the book, he simply is not there. As if the man, his dog, his pitiful existence were of no consideration or consequence. As if he simply was not there. Illustration by Dean Lewis.

8: The double life of Christian Bale

American Psycho is a Canadian-American satirical black comedy psychological horror film co-written and directed by Mary Harron, based on Bret Easton Ellis's novel of the same name.

9: American Psycho () " Art of the Title

When published in , Bret Easton Ellis's American Psycho caused outrage for its depictions of violence, especially towards women. That was its point, argues Irvine Welsh - it is a brilliant.

Relative victories Griefers madness Richard Lee Byers Guide book to the Canadian Dominion Human resource management 11th edition The friendly daemon, or The generous apparition Historical Dictionary of Ancient Egyptian Warfare Learning center identification charts Paper Polyhedra in Colour The diploma peddler Management aptitude test questions and answers Navy procurement of beverage base for military sea transportation service. The Jonathan David dictionary of popular slang The Courage to Teach Ultimate Collection Ooze (Ghosts of Fear Street) Region-To-Region Cooperation Between Developed and Developing Countries The Way Of The Master Evidence Bible Trouble in paradise : Native Hawaiian and Puerto Rican sovereignty Jim rohn coaching book Critically Constituting Organization (Advances in Organization Studies) Power amplifier circuit design Grocery business plan grocery store business model She book by mathai Sports direct job application form Lewis Clarks field guide to wild flowers of the arid flatlands in the Pacific Northwest How to cook, carve and eat Marine Structures Research Recommendations Adult life and old age Benefit finding among children and adolescents with diabetes Vicki S. Helgeson, Lindsey Lopez, and Consta Health care systems in world perspective Group preferences and the law Black mineworkers in central Africa Argyll, Bute and Stirling (Pevsner Architectural Guides) Total Quality Management Blueprint (Business Blueprints) Nail art books Haskell 2010 language report Centennial of Surgical Anesthesia Landscape construction details book Zero-Range Potentials and Their Applications in Atomic Physics (Physics of Atoms and Molecules) Housing, culture, and design Saint Patrick, the Irish saint