



The Politics of Insects: David Cronenberg's Cinema of Confrontation

Scott Wilson

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Canadian film director David Cronenberg has long been a figure of artistic acclaim and public controversy. Bursting into view with a trio of shocking horror films in the 1970s, Cronenberg's work has become increasingly complex in its sensibilities and inward-looking in its concerns and themes. This trajectory culminates in the multiplex successes of his most recent films, which appear to conclude a straightforward evolutionary arc that begins in the cold outside of shock-horror and arrives in the warm embrace of commercial and critical success.

Scott Wilson argues persuasively that Cronenberg's career can be divided into broad thematic stages and instead offers a complex examination of the relationship between three inter-related terms: the director as auteur; the industry that support or denies commercial opportunity; and the audience who receive, interpret and support (or decry) the vision represented on screen. *The Politics of Insects* provides an opportunity to explore Cronenberg's films in relation to each other in terms of their thematic continuity, and in terms of their relationship to industrial concerns and audience responses.

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