# Article information:

David Cronenberg’s Longtime Production Designer Carol Spier on Crimes of the Future and a Greek Graffiti God – Below the Line
<https://www.btlnews.com/crafts/crimes-of-the-future-production-designer-carol-spier-interview/>

# Article summary:

1. David Cronenberg's latest movie, Crimes of the Future, explores the genetic evolution of humanity and art in a futuristic world where pain no longer exists and elective surgery can be performed in public.

2. Production Designer Carol Spier has been working with Cronenberg for over four decades, starting with Fast Company, and was responsible for helping him realize the vision of the future in Crimes of the Future.

3. Spier did research on aged, decrepit buildings to create the look of the film's locations and worked with an illustrator to design surgical contraptions, while visual effects were used mainly for outside windows and puppeteered arms.

# Article rating:

May be slightly imbalanced: The article presents the information in a generally reliable way, but there are minor points of consideration that could be explored further or claims that are not fully backed by appropriate evidence. Some perspectives may also be omitted, and you are encouraged to use the research topics section to explore the topic further.

# Article analysis:

The article provides an in-depth interview with Carol Spier, the production designer for David Cronenberg's latest film, Crimes of the Future. The interviewer asks Spier about her long history working with Cronenberg and how they collaborated to create the film's unique futuristic world. Spier discusses her research process, which involved looking at photographs of decaying buildings and finding inspiration in cave dwellings in Santorini, Greece. She also talks about her involvement in designing the surgical contraptions used in the film and how visual effects were used to enhance certain scenes.

Overall, the article appears to be a straightforward interview with Spier about her work on Crimes of the Future. However, there are a few potential biases or missing points of consideration that could be noted. For example, while the article mentions that Cronenberg is considered a master of horror and that Crimes of the Future returns to his body horror roots, it doesn't explore any potential criticisms or controversies surrounding his work. Additionally, while Spier discusses her research process for creating the film's look and feel, there is no discussion of any potential risks or ethical considerations related to depicting elective surgery as entertainment.

Overall, however, the article provides an interesting look into the creative process behind Crimes of the Future and offers insights into how Spier and Cronenberg have worked together over their long collaboration.

# Topics for further research:

* Criticisms of David Cronenberg's body horror films
* Ethical considerations of depicting elective surgery in film
* Controversies surrounding David Cronenberg's work
* Reception of Crimes of the Future among audiences and critics
* Influence of Greek cave dwellings on production design in Crimes of the Future
* Use of visual effects in Crimes of the Future to enhance certain scenes

# Report location:

<https://www.fullpicture.app/item/e4af893e3993b3419fee2b363f577667>