



The Wes Anderson Collection

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Wes Anderson is one of the most influential voices from the past two decades of American cinema. A true auteur, Anderson is known for the visual artistry, inimitable tone, and idiosyncratic characterizations that make each of his films—*Bottle Rocket*, *Rushmore*, *The Royal Tenenbaums*, *The Life Aquatic with Steve Zissou*, *The Darjeeling Limited*, *Fantastic Mr. Fox*, and *Moonrise Kingdom*—instantly recognizable as “Andersonian.”

The Wes Anderson Collection is the first in-depth overview of Anderson’s filmography, guiding readers through his life and career. Previously unpublished photos, artwork, and ephemera complement a book-length conversation between Anderson and award-winning critic Matt Zoller Seitz. The interview and images are woven together in a meticulously designed book that captures the spirit of his films: melancholy and playful, wise and childish—and thoroughly original.

The Wes Anderson Collection Details

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From Reader Review The Wes Anderson Collection for online ebook

Ajay says

A fascinating look into the mind of a modern day auteur, charting the evolution of a cinematic history with movie stills, behind the screen photographs, and some random musings on what makes a movie a Wes Anderson movie.

Kaj says

Re-Read because of Wes Anderson retrospective. Still as insightful and beautifully made.

Mary Lins says

I'm a HUGE Wes Anderson fan and have reveled in his entire oeuvre – including commercials. So it was a “no-brainer” for me to purchase this lovely and luscious book, “The Wes Anderson Collection” by Matt Zoller Seitz. Seitz says this book is for “detail-obsessed fetishists” and I guess that describes me!

When it arrived I flipped quickly through it looking at the pictures. It's a scrap-book of sorts for Wes' seven films: “Bottle Rocket” through “Moonrise Kingdom” (a new film, “The Grand Budapest Hotel”, comes out in 2014). I was thrilled with all the pictures and colorful illustrations because what most of us Wes Anderson fans love about his work is the way his movies LOOK. Part of his style is his incredible attention to detail – every single prop or costume is meticulously chosen.

Then I sat down to READ the book because it contains a long conversation between Seitz and Anderson about his films starting with “Bottle Rocket”. Well, I just totally “GEEKED OUT” and realized that I need to re-watch each movie and then read the corresponding interview and look at the photos and story-boards and frame shots. So that's what I'm doing. Wes Anderson's films are imminently re-watchable and this book just ups the ante for enjoyment and “insider” information.

I highly recommend this book (and it's a BARGAIN for a coffee table quality book!) to Anderson fans or anyone who revels in reading about great writer/directors. Everything about his work is unique: the look, the sound (don't even get me started on his wonderful soundtracks!), the HUMOR, the pace, the tone, the pathos...well, you get my drift: I love this book ALMOST as much as I love Wes Anderson's films.

DJ says

More 4.5 stars than the full five, but a WIN through and through.

The beauty of this book isn't so much in the interview style of this book between Seltz and Anderson (think

EW or GQ type interview styles). The true beauty lies in the full-color images and the drawings. I spent MOST of my time on this book browsing the images...then I'd remember that I forgot to read and have to go back.

As a fan of most of Anderson's films, this book is a real gem. Moments from some of his best films are shared, tidbits of what it took to get that movie from page to screen are shared. Stories of how Bill Murray was won over, Jason Schwartzman, and Owen and Luke Wilson trivia make this book even more special.

There are influences I could spot a million miles away. But it's those others that have showed me something I missed before. Something new to explore. I learned some things, have been inspired by others...even found out one of my favorite movies was an Anderson film. (When I first watched it, I had no idea...not until I had my hands on this book all these years later...TOTAL DUH MOMENT)

I would say this is perfect for anyone looking to get into film making. I would say this is PERFECT for someone who LOVES the brilliance of Wes Anderson movies. This is just perfect. My only complaint would be that it needs more...all the way up to The Grand Budapest.

A NON-FICTION NOVEMBER BOOK: I noticed all my non-fiction books are film/movie/TV related. IDK.

Christopher McQuain says

The weakness in this coffee-table book is not at all in the graphics, design, or layout, all of which, as one might expect in a book devoted to Wes Anderson, are charming, meticulous, and revelatory (in addition to multiple on-set and film stills of Anderson, his work, and related miscellanea, Seitz helpfully includes stills and other pictures to complement his and Anderson's discussions of other films/visuals that have had conscious or unconscious influence on Anderson). The essays by Seitz are certainly well-written, and perceptive enough (his focuses wouldn't necessarily have been mine, but his readings are solid and enthusiastic). No, the trouble is something Seitz probably couldn't have helped: The copious interviews with his acquaintance Anderson, while not entirely superfluous (some good filmmaking anecdotes and bits of autobiography are certainly on offer), come nowhere near the insightfulness and informativeness of THE WES ANDERSON COLLECTION's forebear, the celebrated HITCHOCK/TRUFFAUT book-length, career-spanning interview compilation. Seitz is too much the fanboy, Anderson (predictably) much too reticent, for that. The interviews too often consist of Seitz's proffering of over-elaborated psychoanalyzing/projection/theorizing about Anderson's work, all of which, of course, the filmmaker refuses to be pinned down by. The reader will undoubtedly be amused and delighted at intervals, but he or she will also likely find him or herself responding to much of the written part of the book with the same noncommittal bemusement with which Anderson greets at least one of Seitz's questions or observations on nearly every page. To wit: "Hmmm."

Brent Legault says

The photos are and illustrations are lovely, but I think that Mr. Seitz is a bit too in awe of his own voice and certainly his own theories for my money. His comments and questions provoked more *hmmms* from Mr. Anderson than anything else (or maybe that's just the way Anderson responds to anyone's questions).

Somewhere in the middle of the interview on *The Royal Tenenbaums* I more or less started to skip over the bold-typed questions and just read any of Anderson's longer answers, longer than *hmmm*.

Jeff says

While Seitz's habit of trying to get Anderson to agree with his own reading of Anderson's films can be grating at times, this really is a worthwhile read if you have even a passing interest in a person I would consider one of the top filmmakers in the world today. Particularly intriguing is Anderson's thoughts regarding the relationship between story and mood given the director's almost obsessive attention to production design. I would have liked to have known a little more about Anderson's relationship with Owen Wilson, who was so integral to the early films in particular.

Christiana says

A great behind the scenes look for fans. I loved all the full color shots and the size of the book. My one annoyance about it was the amount of fangirling Seitz did during his interviews and the frequency of his interjections about what Seitz personally thought Anderson was trying to do instead of sticking to the facts. Eg.

Seitz: How did Danny Glover come to be cast in *The Royal Tenenbaums*?

Anderson: He's...great in *Witness*. Do you remember him in that?

Seitz: I remember him vividly

Like, ugh, Seitz. Keep it together, man. He's so busy showboating the movies he's seen that could be compared to Anderson's that I think he missed the fan questions like "How close are you with all the Wilsons?" and "do you always have people in mind for parts or do you sometimes hold open auditions?" and "tell me about your personal fasion style". I should probably write the next one for these burning questions.

Lizzie says

The content of the interviews is so-so but the pictures and photos are fabulous. I want to live in a Wes Anderson story. The interviews do not reveal much about Wes Anderson but perhaps it is good to not know much about an artist, it ruins the mystique.

Colby Allen says

Lots of good behind the scenes photos and props but not much insight into the creative process of Wes Anderson.

Justin says

A beautiful visual package wrapped around lacklustre essays and interviews. Each of Anderson's first seven films gets a short essay and a lengthy interview buttressed with a wonderful collage of film stills, production art, original drawings, as well as images from various influences and inspirations. The book excels when it limits itself to these aspects and falters when it tries for much analysis. Seitz has good instincts and analyses, but is done no favours by the interview format opposite Anderson, who naturally believing in letting the film's meaning speak for itself and not whatever his intentions might have been, gives very little in return in those parts of the discussion. Such a beautiful book object, though, that whatever is lacking in the text and is doubly made up for in the visuals.

Nauka N. says

maybe for non-film enthusiast, this book will bore you as heck since it's full of explanations and interviews with Wes Anderson himself. but if you love film studies, then you should read this because it's really useful and had a full depth explanations about Wes Anderson's style in directing a film, from the symmetrical film shooting until creative process in screenplay writing. too bad The Grand Budapest Hotel and the upcoming Isle of Dogs explanation aren't included here. but who knows, maybe Matt Zoller Seitz will make another books to explain those films!

rated 3.5 for this

Joe Long says

A must have for any Wes Anderson film, if for no other reason than the images are outstanding. But you also get a nice long interview related to each film, giving insight from Wes himself. Loved it.

Celeste says

I finally finished this after being stuck in the Moonrise Kingdom section for months, probably because it's not one of my favorites. I really enjoyed reading about how WA got his start in filmmaking and who his influences are, however some of the author's interview questions were ho-hum. I want to hear more about casting, music selection and behind the scenes gossip. The photos and other artwork is great and reading this gave me more of an appreciation for The Darjeeling Limited, which is one of my least favorite of his films.

Wart Hill says

definitely gives me a new perspective on Anderson's work

Dan says

A great edition to any Wes Anderson fan's library, with great photos and interesting insight into each of the director's movies.

I did give this book 4 stars however, based on the fact that many of the questions in the book seemed like the author just trying to seem overly intellectual and insightful about the films and never getting any real confirmation or denial from Anderson (besides a constant "Hmm") about many of his theories. I found that to be quite annoying when he could have been asking more questions about the making of the films and Wes' particular reasoning behind certain shots than bloating his own ego.

Or maybe Wes Anderson isn't the best interviewee. And just likes to be cryptic.

Still a great read though and worth the time.

JBP says

The best thing about this in depth look at the films of director Wes Anderson is when it focuses in on the details, the minutia, the production design and plotting that Anderson is famous for. For example, I loved seeing the storyboards, the illustrations, the photos from behind the scenes during filming, things like that.

What I didn't like about the book--and the reason for the low score--was the over-the-top participation of Matt Zoller Seitz, who takes every opportunity to inject himself into the interviews as if the book is as much about his opinions as it is Anderson's. I am looking at a book on Wes Anderson and I really don't care what Zoller Seitz thinks about the endless myriad of topics he expresses an opinion on. Rather than take a back seat to Anderson, Zoller Seitz can't help himself as he blathers on and on about knowing Anderson before any other critics [whoop-de-doo!], all the times they've spoken and things like that. By the end, I was skipping over the essays and interviews completely and just looking at the images and their captions.

Melissa says

I thought I would LOVE this book since I am a big fan of Wes Anderson's movies and of author Matt Zoller Seitz whose well-written reviews of The Sopranos I enjoyed every week in the Star-Ledger.

The pictures and format are wonderful, but the writing is just not so interesting. A typical excerpt:

MZS: Zissou is also a character who has been confronted, at the very beginning of the movie, with, to borrow the title of another Jim Jarmusch movie, the limits of control.

WA: Hmm.

MZS: He has seen this mythic beast devour his best friend and mentor ... In the end ... [he] realizes it was nothing personal.

WA: Ah.

Ben says

This book is fantastic. Since Anderson doesn't like to talk about his creative motivations or his personal connections to his work, having a friend throw theories at him to tease out reactions is the perfect strategy. If you are interested in how Anderson stitches his stories together, you will love this book. It is surprising and subtly motivational throughout. The layout of the book - behind the scenes pictures and images from Anderson's biggest inspirations - are lush enough for this to function as a picture book.

I've stopped pretending I understand why people don't like Wes Anderson movies. What is wrong with you people? Highly recommend this book.

James says

Beautiful photographs and book design, but this is the worst type of tome one would want on director/writer Wes Anderson. It is a Truffaut?Hitchcock type of endeavor and has no comparison (which is what I think the author intended). This is all about the author critic Matt Zoller Seitz and his ego. We just constantly read his ideas, his assertions (no matter what Anderson intended in his films), how his children reacted (really? who cares?), and his claim to have had THE discovery of Anderson as a young filmmaker years ago and his lunches and social contacts with him. I really believe the questions and comments are lengthier than Anderson answers. Often, after a Zoller Seitz analysis, Anderson will answer with a "Hmmmm".

Let's hope for a better and more in depth and interesting book on this wonderful artist in the future.
