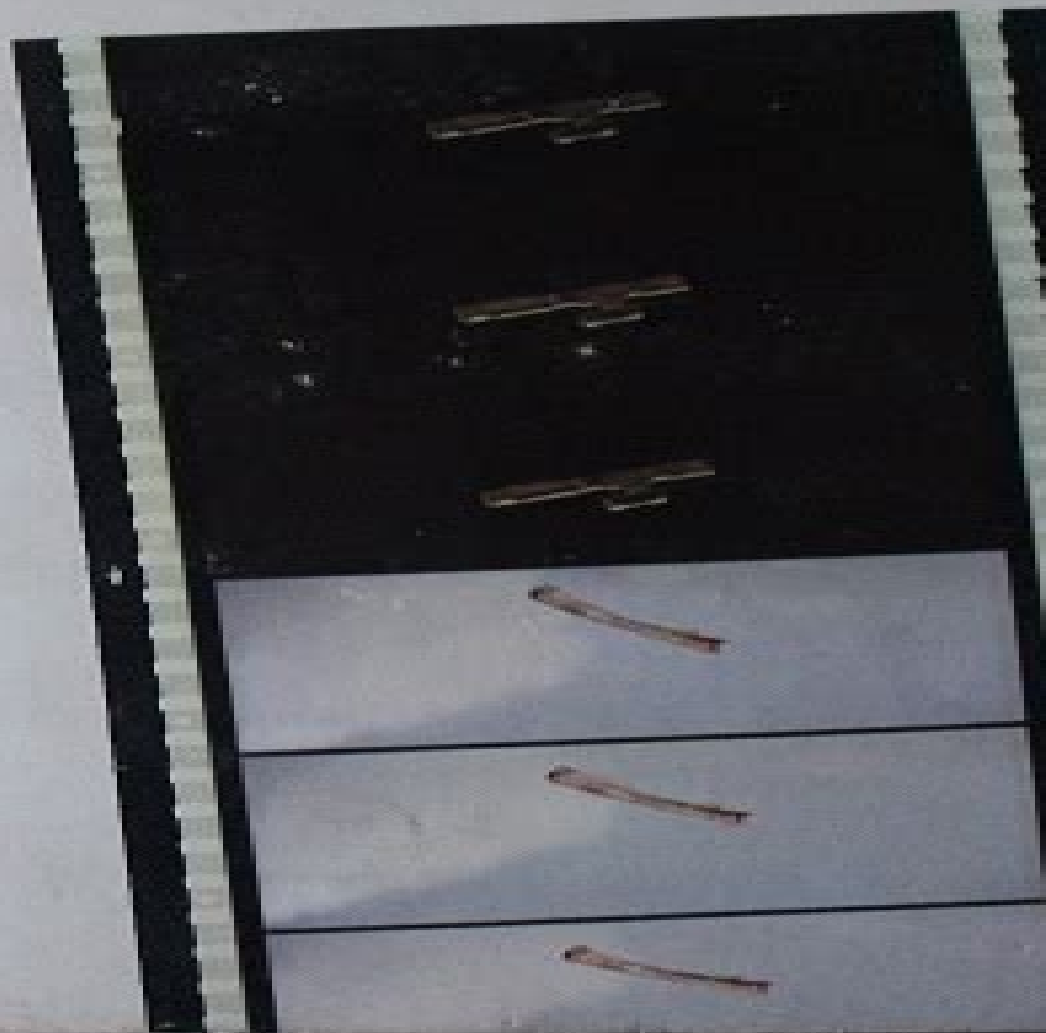


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THE MAKING OF KUBRICK'S **2001** EDITED BY JEROME AGEL

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"Dave. Stop.
Stop. Will you.
Stop, Dave.
Will you stop, Dave.
Stop, Dave.
I'm afraid.
I'm afraid, Dave.
Dave.
My mind is going.
I can feel it.
I can feel it.
My mind is going.
There is
no question
about it.
I can feel it.
I can feel it.
I can feel it.
I'm afraid."

The Making Of Kubricks 2001

Roman Wölfel



The Making Of Kubricks 2001:

The making of Stanley Kubrick's 2001: A space Odyssey Piers Bizony, **The Making of Stanley Kubrick's 2001: a Space Odyssey**, 2014 **The Making of Kubrick's 2001** Jerome Agel, 1970 A comprehensive study of the genesis and evolution of the film presented in the words of those involved with its production includes a profile of Kubrick numerous interviews reviews and a 96 page photo insert Stanley Kubrick's 2001: A Space Odyssey R Robert Kolker, 2006-03-23 Though Stanley Kubrick's 2001 A Space Odyssey boasts a large and ever expanding fan base there are few among even the most avid enthusiasts that fully understand the film's inheritance complexities and ironies The essays in this collection newly commissioned from a wide variety of scholars for this volume examine in detail various possible readings of the film its historical context and its status as a quintessential science fiction genre piece *Making of Kubrick's 2001 (the)*. J. Agel, 1970 **The Complete Kubrick** David Hughes, 2013-05-31 With just thirteen feature films in half a century Stanley Kubrick established himself as one of the most accomplished directors in motion picture history Kubrick created a landmark and a benchmark with every film working in almost every genre imaginable including film noir war movie SF horror period drama historical epic love story and satire yet transcended traditional genre boundaries with every shot Examining every feature film from the early shorts through to classics such as *Paths of Glory* *Dr Strangelove* *2001 A Space Odyssey* *A Clockwork Orange* *The Shining* *Full Metal Jacket* and finally *Eyes Wide Shut* *The Complete Kubrick* provides a unique insight into understanding the work of cinema's most enigmatic iconoclastic and gifted auteur **Space Odyssey** Michael Benson, 2018-04-03 The definitive story of the making of *2001 A Space Odyssey* acclaimed today as one of the greatest films ever made and of director Stanley Kubrick and writer Arthur C Clarke a tremendous explication of a tremendous film Breathtaking *The Washington Post* Fifty years ago a strikingly original film had its premiere Still acclaimed as one of the most remarkable and important motion pictures ever made *2001 A Space Odyssey* depicted the first contacts between humanity and extraterrestrial intelligence The movie was the product of a singular collaboration between Stanley Kubrick and science fiction visionary Arthur C Clarke Fresh off the success of his cold war satire *Dr Strangelove* Kubrick wanted to make the first truly first rate science fiction film Drawing from Clarke's ideas and with one of the author's short stories as the initial inspiration their bold vision benefited from pioneering special effects that still look extraordinary today even in an age of computer generated images In *Space Odyssey* author artist and award winning filmmaker Michael Benson delivers expert inside stuff *San Francisco Chronicle* from his extensive research of Kubrick's and Clarke's archives He has had the cooperation of Kubrick's widow Christiane and interviewed most of the key people still alive who worked on the film Drawing also from other previously unpublished interviews *Space Odyssey* provides a 360 degree view of the film from its genesis to its legacy including many previously untold stories And it features dozens of photos from the making of the film most never previously published At last The dense intense detailed and authoritative saga of the making of the greatest motion picture I

ve ever seen Michael Benson has done the Cosmos a great service Academy Award winning actor Tom Hanks The Making of Kubrick's 2001 Jerome Agel (comp),1970 The Kubrick Facade Jason Sperb,2006-06-22 Many of Stanley Kubrick s films are often interpreted as cold and ambiguous Whether viewing Barry Lyndon 2001 The Shining or Eyes Wide Shut there is a sense in which these films resist their own audiences creating a distance from them Though many note the coldness of Kubrick s films a smaller number attempt to explore exactly how his body of work elicits this particular reaction Fewer still attempt to articulate what it might mean to feel Stanley Kubrick s films In The Kubrick Facade Jason Sperb examines the narrative ambiguity of the director s films from the voice over narration in early works including the once forgotten Fear and Desire to the blank faces of characters in his later ones In doing so Sperb shows how both devices struggle in vain to make sense of the chaos and sterility of the cinematic surface All thirteen of Stanley Kubrick s feature length films are discussed in chronological order from the little seen and long neglected Fear and Desire to the posthumous release of Eyes Wide Shut Sperb also discusses Kubrick s importance to Steven Spielberg s AI While exploring all of Kubrick s films the author concentrates in particular on The Killing Dr Strangelove 2001 The Shining Full Metal Jacket and Eyes Wide Shut This is also the first book length study that focuses considerable attention on Fear and Desire and its relevance to Kubrick s larger body of work In this respect The Kubrick Facade is one of the first truly comprehensive books on narrative in the maverick director s films It is also the first book to integrate a discussion of AI and the first to fully explore the importance of the consistent visual emphasis on blank silent faces in his post Lolita films **The Wolf at the Door** Geoffrey Cocks,2004 Discovers a Holocaust subtext in Kubrick s films culminating in his 1980 adaptation of Stephen King s horror novel The Shining Maintains that this is reflected in his depiction of harsh struggles with and over power and violence Several of his films deal with war and state power The Shining is seen as an artistic and philosophical response to the horrors of World War II Among the influences on the filmmaker are Hilberg s The Destruction of the European Jews Kubrick s Jewish past and his early years that were affected by fascism and war Kubrick s marriage into an artistic German family also contributed to his preoccupation with the history of Nazi Germany and the Holocaust which were indirectly reflected in his oeuvre Stanley Kubrick's 2001, a Space Odyssey Alison Castle,2019-09 Stanley Kubrick Produces James Fenwick,2020-12-18 Stanley Kubrick Produces examines Kubrick s role as a producer With the use of neglected archival sources the book makes the case for how Kubrick s centralizing of power in his role as a producer became a self defeating strategy by the 1980s and 1990s one that led him to struggle to move projects out of development and into active production Kubrick Robert P. Kolker,Nathan Abrams,2024-02-06 The definitive biography of the creator of 2001 A Space Odyssey The Shining and A Clockwork Orange presenting the most in depth portrait yet of the groundbreaking film maker The enigmatic and elusive filmmaker Stanley Kubrick has not been treated to a full length biography in over twenty years Stanley Kubrick An Odyssey fills that gap This definitive book is based on access to the latest research especially Kubrick s archive at the University of

the Arts London as well as other private papers plus new interviews with family members and those who worked with him It offers comprehensive and in depth coverage of Kubrick s personal private public and working life Stanley Kubrick An Odyssey investigates not only the making of Kubrick s films but also about those he wanted but failed to make like Burning Secret Napoleon Aryan Papers and A I Revealingly this immersive biography will puncture the controversial myths about the reclusive filmmaker who created some of the most important works of art of the twentieth century **New Wave, New Hollywood**

Gregory Frame,Nathan Abrams,2021-09-23 As a period of film history The American New Wave ordinarily understood as beginning in 1967 and ending in 1980 remains a preoccupation for scholars and audiences alike In traditional accounts it is considered to be bookended by two periods of conservatism and viewed as a brief period of explosive creativity within the Hollywood system From Bonnie and Clyde to Heaven s Gate it produced films that continue to be watched discussed analysed and poured over It has however also become rigidly defined as a cinema of director auteurs who made a number of aesthetically and politically significant films This has led to marginalization and exclusion of many important artists and filmmakers as well as a temporal rigidity about what and who is considered part of the New Wave proper This collection seeks to reinvigorate debate around this area of film history It also looks in part to demonstrate the legacy of aesthetic experimentation and political radicalism after 1980 as part of the legacy of the New Wave Thanks to important new work that questions received scholarly wisdom reveals previously marginalised filmmakers and the films they made considers new genres personnel and films under the banner of New Wave New Hollywood and reevaluates the traditional approaches and perspectives on the films that have enjoyed most critical attention New Wave New Hollywood Reassessment Recovery Legacy looks to begin a new discussion about Hollywood cinema after 1967 *The Bloomsbury Companion to Stanley*

Kubrick I.Q. Hunter,Nathan Abrams,2021-01-14 Stanley Kubrick is one of the most revered directors in cinema history His 13 films including classics such as Paths of Glory 2001 A Space Odyssey A Clockwork Orange Barry Lyndon and The Shining attracted controversy acclaim a devoted cult following and enormous critical interest With this comprehensive guide to the key contexts industrial and cultural as well as aesthetic and critical the themes of Kubrick s films sum up the current vibrant state of Kubrick studies Bringing together an international team of leading scholars and emergent voices this Companion provides comprehensive coverage of Stanley Kubrick s contribution to cinema After a substantial introduction outlining Kubrick s life and career and the film s production and reception contexts the volume consists of 39 contributions on key themes that both summarise previous work and offer new often archive based state of the art research In addition it is specifically tailored to the needs of students wanting an authoritative accessible overview of academic work on Kubrick

On Kubrick James Naremore,2019-07-25 On Kubrick provides an illuminating critical account of the films of Stanley Kubrick from his earliest feature Fear and Desire 1953 to the posthumously produced A I Artificial Intelligence Steven Spielberg 2001 The book offers provocative analysis of each of Kubrick s films together with new information about their

production histories and cultural contexts Its ultimate aim is to provide a concise yet thorough discussion that will be useful as both an academic text and a trade publication James Naremore argues that in several respects Kubrick was one of the cinema's last modernists his taste and sensibility were shaped by the artistic culture of New York in the 1950s he became a celebrated auteur who forged a distinctive style he used art cinema conventions in commercial productions he challenged censorship regulations and throughout his career he was preoccupied with one of the central themes of modernist art the conflict between rationality and its ever present shadow the unconscious War and science are key concerns in Kubrick's oeuvre and his work has a hyper masculine quality Yet no director has more relentlessly emphasized the absurdity of combat as in *Paths of Glory* 1957 and *Full Metal Jacket* 1987 the failure of scientific reasoning as in *2001* 1968 and the fascistic impulses in masculine sexuality as in *Dr Strangelove* 1964 and *Eyes Wide Shut* 1999 The book also argues that while Kubrick was a voracious intellectual and a life long autodidact the fascination of his work has less to do with the ideas it espouses than with the emotions it evokes Often described as cool or cold Kubrick is best understood as a skillful practitioner of what might be called the aesthetics of the grotesque he employs extreme forms of caricature and black comedy to create disgusting frightening yet also laughable images of the human body creating a sense of unease that leaves viewers unsure of how to react

Endangering Science Fiction Film Sean Redmond, Leon Marvell, 2015-06-26 *Endangering Science Fiction Film* explores the ways in which science fiction film is a dangerous and endangering genre The collection argues that science fiction's cinematic power rests in its ability to imagine Other worlds that challenge and disturb the lived conditions of the real world as it is presently known to us From classic films such as *2001 A Space Odyssey* and *Solaris* to modern blockbusters including *World War Z* and *Gravity* and directors from David Cronenberg to Alfonso Cuarón contributors comment on the way science fiction film engages with dangerous encounters liminal experiences sublime aesthetics and untethers space and time to question the very nature of human existence With the analysis of a diverse range of films from Europe Asia North and South America *Endangering Science Fiction Film* offers a uniquely interdisciplinary view of the evolving and dangerous sentiments and sensibility of this genre

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Fifty Key Figures in Science Fiction Mark Bould, Andrew Butler, Adam Roberts, Sherryl Vint, 2009-09-10 *Fifty Key Figures in Science Fiction* is a collection of engaging essays on some of the most significant figures who have shaped and defined the genre Diverse groups within the science fiction community are represented from novelists and film makers to comic book and television writers Important and influential names discussed include Octavia Butler George Lucas Robert Heinlein Gene Roddenberry Stan Lee Ursula K Le Guin H G Wells This outstanding reference guide charts the rich and varied landscape of science fiction and includes helpful and up to date lists of further reading at the end of each entry Available in an easy to use

A Z format Fifty Key Figures in Science Fiction will be of interest to students of Literature Film Studies and Cultural Studies

Stanley Kubrick Elisa Pezzotta, 2013-07-25 Although Stanley Kubrick adapted novels and short stories his films deviate in notable ways from the source material In particular since 2001 A Space Odyssey 1968 his films seem to definitively exploit all cinematic techniques embodying a compelling visual and aural experience But as author Elisa Pezzotta contends it is for these reasons that his cinema becomes the supreme embodiment of the sublime fruitful encounter between the two arts and simultaneously of their independence Stanley Kubrick's last six adaptations 2001 A Space Odyssey A Clockwork Orange 1971 Barry Lyndon 1975 The Shining 1980 Full Metal Jacket 1987 and Eyes Wide Shut 1999 are characterized by certain structural and stylistic patterns These features help to draw conclusions about the role of Kubrick in the history of cinema about his role as an adapter and more generally about the art of cinematic adaptations The structural and stylistic patterns that characterize Kubrick adaptations seem to criticize scientific reasoning causality and traditional semantics In the history of cinema Kubrick can be considered a modernist auteur In particular he can be regarded as an heir of the modernist avant garde of the 1920s However author Elisa Pezzotta concludes that unlike his predecessors Kubrick creates a cinema not only centered on the ontology of the medium but on the staging of sublime new experiences

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