

Stanley Kubrick Directs

Filippo Ulivieri, Simone Odino

Stanley Kubrick Directs:

Stanley Kubrick Directs Alexander Walker, 1972 This book tells how Stanley Kubrick makes films how he translates his won vision of a story into cinematic terms finding original ways to use camera angles and camera movement lighting composition depth and other techniques and how he edits to achieve jarring juxtapositions suspense and surprise a heightened sense of time and a perfectly crystallized total concept The book also shows how his films relate to one another The more than 350 photographs illustrate the visual flow of Paths of Glory Dr Strange love 2001 A Space Odyssey and A Stanley Kubrick Director Clockwork Orange as well as the methods used in Killer's Kiss The Killing and Lolita back cover Alexander Walker, Sybil Taylor, Ulrich Ruchti, 2000-10-03 In the only book written with Kubrick's cooperation the authors offer a frame by frame study of the director's greatest works including Eyes Wide Shut Kubrick's last film directed before his death Photos and illustrations **Stanley Kubrick, director** Alexander Walker,1999 **Stanley Kubrick Director** Walker Alexander Staff, 1999-10 Stanley Kubrick Vincent LoBrutto, 1997 Stanley Kubrick director of the acclaimed films Path of Glory Spartacus Lolita Dr Strangelove 2001 Space Odyssey A Clockwork Orange The Shining and Full Metal Jacket is A Cinema of Loneliness Robert Phillip Kolker, 2000 In this 20th anniversary edition Kolker arguably one of the continues and expands his inquiry into the phenomenon of cinematic representation of culture by updating and revising the chapters on Kubrick Scorsese Altman and Spielberg Stanley Kubrick David Mikics, 2020-08-18 An engrossing biography of one of the most influential filmmakers in cinematic history A cool cerebral book about a cool cerebral talent A brisk study of Kubrick's films with enough of the life tucked in to add context as well as brightness and bite Dwight Garner New York Times An engaging and well researched primer to the work of a cinematic legend Library Journal Kubrick grew up in the Bronx a doctor s son From a young age he was consumed by photography chess and above all else movies He was a self taught filmmaker and self proclaimed outsider and his films exist in a unique world of their own outside the Hollywood mainstream Kubrick's Jewishness played a crucial role in his idea of himself as an outsider Obsessed with rebellion against authority war and male violence Kubrick was himself a calm coolly masterful creator and a talkative ever curious polymath immersed in friends and family Drawing on interviews and new archival material David Mikics for the first time explores the The Complete Kubrick David Hughes, 2013-05-31 With just thirteen feature films in half a personal side of Kubrick's films 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 Naked in

Cyberspace Carole A. Lane, 2002 Reveals the personal records available on the Internet examines Internet privacy and explores such sources of information as mailing lists telephone directories news databases bank records and consumer credit **Stanley Kubrick** Gary D. Rhodes, 2015-09-03 Seventeen essays examine the career and films of director Stanley Kubrick from a variety of perspectives Part I focuses on his early career including his first newsreels his photography for Look magazine and his earliest films Fear and Desire Killer's Kiss Part II examines his major or most popular films Paths of Glory The Shining 2001 A Space Odyssey Part III provides a thorough case study of Eyes Wide Shut with four very different essays focusing on the film's use of sound its representation of gender its carnivalesque qualities and its phenomenological nature Finally Part IV discusses Kubrick's ongoing legacy and his impact on contemporary filmmakers Instructors considering this book for use in a course may request an examination copy here Kubrick, New and Expanded Edition Thomas Allen Nelson, 2000 Stanley Kubrick ranks among the most important American film makers of his generation but his work is often misunderstood because it is widely diverse in subject matter and seems to lack thematic and tonal consistency Thomas Nelson's perceptive and comprehensive study of Kubrick rescues him from the hostility of auteurist critics and discovers the roots of a Kubrickian aesthetic which Nelson defines as the aesthetics of contingency After analyzing how this aesthetic develops and manifests itself in the early works Nelson devotes individual chapters to Lolita Dr Stangelove 2001 A Space Odyssey A Clockwork Orange Barry Lyndon and The Shining For this expanded edition Nelson has added chapters on Full Metal Jacket and Eyes Wide Shut and in the wake of the director's death reconsidered his body of work as a whole By placing Kubrick in a historical and theoretical context this study is a reliable guide into and out of Stanley Kubrick s Perspectives on Stanley Kubrick Mario Falsetto, 1996 A collection of articles on the American director s cinematic maze ten most crucial films and interviews with him including those in Playboy and Rolling Stone Among the topics are patterns of filmic narration in The Killing and Lolita filming 2001 A Space Odyssey photographing Barry Lyndon and the unravelling of patriarchy in Full Metal Jacket Includes a full filmography Annotation copyright by Book News Inc Portland OR Depth of Field Geoffrey Cocks, James Diedrick, Glenn Perusek, 2006-08-01 Director of some of the most controversial films of the twentieth century Stanley Kubrick created a reputation as a Hollywood outsider as well as a cinematic genius His diverse yet relatively small oeuvre he directed only thirteen films during a career that spanned more than four decades covers a broad range of the themes that shaped his century and continues to shape the twenty first war and crime gender relations and class conflict racism and the fate of individual agency in a world of increasing social surveillance and control In Depth of Field leading screenwriters and scholars analyze Kubrick's films from a variety of perspectives. They examine such groundbreaking classics as Dr Strangelove and 2001 A Space Odyssey and later films whose critical reputations are still in flux Depth of Field ends with three viewpoints on Kubrick's final film Eyes Wide Shut placing it in the contexts of film history the history and theory of psychoanalysis and the sociology of sex and power Probing Kubrick's whole body of work Depth of Field is the first

truly multidisciplinary study of one of the most innovative and controversial filmmakers of the twentieth century Stanley **Kubrick** Nathan Abrams, 2018-04-19 Stanley Kubrick is generally acknowledged as one of the world's great directors Yet few critics or scholars have considered how he emerged from a unique and vibrant cultural milieu the New York Jewish intelligentsia Stanley Kubrick reexamines the director's work in context of his ethnic and cultural origins Focusing on several of Kubrick's key themes including masculinity ethical responsibility and the nature of evil it demonstrates how his films were in conversation with contemporary New York Jewish intellectuals who grappled with the same concerns At the same time it explores Kubrick's fraught relationship with his Jewish identity and his reluctance to be pegged as an ethnic director manifest in his removal of Jewish references and characters from stories he adapted As he digs deep into rare Kubrick archives to reveal insights about the director's life and times film scholar Nathan Abrams also provides a nuanced account of Kubrick's cinematic artistry Each chapter offers a detailed analysis of one of Kubrick's major films including Lolita Dr Strangelove 2001 A Clockwork Orange Barry Lyndon The Shining Full Metal Jacket and Eyes Wide Shut Stanley Kubrick thus presents an illuminating look at one of the twentieth century s most renowned and yet misunderstood directors Kubrick and Me Emilio D'Alessandro, 2016-05-17 This intimate portrait by his former personal assistant and confidente reveals the man behind the legendary filmmaker for the first time Stanley Kubrick the director of a string of timeless movies from Lolita and Dr Strangelove to A Clockwork Orange 2001 A Space Odyssey Full Metal Jacket and others has always been depicted by the media as the Howard Hughes of filmmakers a weird artist obsessed with his work and privacy to the point of madness But who was he really Emilio D Alessandro lets us see A former Formula Ford driver who was a minicab chauffeur in London during the Swinging Sixties he took a job driving a giant phallus through the city that became his introduction to the director Honest reliable and ready to take on any task Emilio found his way into Kubrick's neurotic obsessive heart He became his personal assistant his right hand man and confidant working for him from A Clockwork Orange until Kubrick s death in 1999 Emilio was the silent guy in the room when the script for The Shining was discussed He still has the coat Jack Nicholson used in the movie He was an extra on the set of Eyes Wide Shut Kubrick's last movie He knew all the actors and producers Kubrick worked with he observed firsthand Kubrick's working methods down to the smallest detail Making no claim of expertise in cinematography but with plenty of anecdotes he offers a completely fresh perspective on the artist and a warm affecting portrait of a generous kind caring man who was a perfectionist in work and life Stanley Kubrick, a Guide to References and Resources Wallace Coyle,1980 2001 between Kubrick and Clarke Filippo Ulivieri, Simone Odino, 2023-04-13 The story of how 2001 A Space Odyssey came to be made is in many ways as epic as the events portrayed in the film itself and until now just as mysterious In 1964 with Dr Strangelove ready for release Stanley Kubrick was uncertain about what his next project would be and considered making a film dealing with several contemporary themes It was only when he encountered Arthur C Clarke that he decided to make a science fiction film Yet it took more than four years for 2001 A Space Odyssey to reach the screen a productive and creative odyssey that involved experimentation last minute rethinks strokes of genius quarrels ultimatums feats of will and mental breakdowns Drawing extensively from never before seen material including production documents and private correspondences 2001 between Kubrick and Clarke gives for the first time a complete account of the two authors creative collaboration one which casts lights on their on again off again relationship as well as revealing new information about the genesis production and reception of the first and most important film about space the origin of humankind and its destiny among the stars 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 **Shadows of Doubt** Barry Keith Grant, 2011 In Shadows of Doubt Barry Keith Grant questions the idea that Hollywood movies reflect moments of crisis in the dominant image of masculinity Arguing instead that part of the mythic function of genre movies is to offer audiences an ongoing dialogue on issues of gender Grant explores a wide diversity of films Kubrick's Story, Spielberg's Film Julian Rice, 2017-06-16 In 1963 Stanley Kubrick declared Dr Strangelove came from my desire to do something about the nuclear nightmare Thirty years later he was preparing to film another story about the human impulse for self destruction Unfortunately the director passed away in 1999 before his project could be fully realized However fellow visionary Steven Spielberg took on the venture and A I Artificial Intelligence debuted in theaters two years after Kubrick's death While Kubrick's concept shares similarities with the finished film there are significant differences between his screenplay and

Spielberg s production In Kubrick s Story Spielberg s Film A I Artificial Intelligence Julian Rice examines the intellectual sources and cinematic processes that expressed the extraordinary ideas of one great artist through the distinctive vision of another A I is decidedly a Kubrick film in its concern for the future of the world and it is both a Kubrick and a Spielberg film in the alienation of its central character However Spielberg s alienated characters evolve through friendships while Kubrick s protagonists are markedly alone Rice explores how the directors disparate sensibilities aligned and where they diverged By analyzing Kubrick s treatment and Spielberg s finished film Rice compares the imaginations of two gifted but very different filmmakers and draws conclusions about their unique conceptions Kubrick s Story Spielberg s Film is a fascinating look into the creative process of two of cinema s most profound auteurs and will appeal to scholars of film as well as to fans of both directors

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