



Making Of 2001 A Space Odyssey

Michael Benson



Making Of 2001 A Space Odyssey:

The making of Stanley Kubrick's 2001: A space Odyssey Piers Bizony, **The Making of Stanley Kubrick's 2001: a Space Odyssey**, 2014 *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Christiane and interviewed most of the key people still alive who worked on the film Drawing also from other previously unpublished interviews Space Odyssey provides a 360 degree view of the film from its genesis to its legacy including many previously untold stories And it features dozens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 **Stanley Kubrick's 2001, a Space Odyssey** Alison Castle, 2019-09 [The Making of 2001: A Space Odyssey](#) Stephanie Schwam, 2010-07-21 If 2001 has stirred your emotions your subconscious your mythological yearnings then it has succeeded Stanley Kubrick Stanley Kubrick s extraordinary movie 2001 A Space Odyssey was released in 1969 The critics initially disliked it but the public loved it And eventually the film took its rightful place as one of the most innovative brilliant and pivotal works of modern cinema The Making of 2001 A Space Odyssey consists of testimony from Kubrick s collaborators and commentary from critics and historians This is the most complete book on the film to date from Stanley Kubrick s first meeting with screenwriter Arthur C Clarke to Kubrick s exhaustive research to the actual shooting and release of the movie *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 *The Reality Effect* Joel Black, 2013-08-21 It used to be only movies were on film now the whole world is The most intimate and most banal moments of our lives are constantly recorded for public consumption In The Reality Effect Joel Black argues that the desire to make visible every aspect of our lives is an impulse derived from cinema one that has made life both more graphic and less real He approaches film as a documentary

medium that has obscured if not obliterated the line between reality and fiction To illustrate this effect Black traces the uncanny interplay between movies and real life events through a series of comparative analyses from Lolita and the murder of JonBen t Ramsey to Wag the Dog and the Clinton scandal to Crash and Princess Diana s violent death

The Digitization of Cinematic Visual Effects Rama Venkatasawmy,2013 The Digitization of Cinematic Visual Effects Hollywood s Coming of Age by Rama Venkatasawmy analyzes how the Hollywood cinema industry s visual effects applications have not only motivated the expansion of filmmaking praxis they have also influenced the evolution of viewing pleasures and spectatorship experiences Following the digitization of their associated technologies VFX have been responsible for multiplying the strategies of representation and storytelling as well as extending the range of stories that can potentially be told onscreen By the same token the visual standards of the Hollywood film s production and exhibition have been growing in sophistication On the basis of displaying groundbreaking VFX immaculately realized through the application of cutting edge technologies and craftsmanship and of projecting such a significant degree of visual innovation and originality certain Hollywood movies have established techno visual trends and industrial standards for subsequent filmmaking practice Hollywood cinema s entry into the digital realm is intertwined with the intensification of conglomeratic practices within the movie business the domain of techno scientific R D in filmmaking and the unification of corporate media information technology and entertainment Hence the standardization of and convergence toward the digital medium is emblematic of Hollywood cinema s techno industrial evolution in the late twentieth century Accordingly this volume identifies various synergies and partnerships between VFX providers movie studios graphic designers and more that have emerged from a progressive growth of awareness in Hollywood of the digital medium s potential

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 **Escape Velocity**

Bradley Schauer,2017-01-03 Today movie theaters are packed with audiences of all ages marveling to exciting science fiction blockbusters many of which are also critically acclaimed However when the science fiction film genre first emerged in the 1950s it was represented largely by exploitation horror films lurid culturally disreputable and appealing to a niche audience of children and sci fi buffs How did the genre evolve from B movie to blockbuster Escape Velocity charts the historical trajectory of American science fiction cinema explaining how the genre transitioned from eerie low budget horror like It Came from Outer Space to art films like Slaughterhouse Five and finally to the extraordinary popularity of hits like E T Bradley Schauer draws on primary sources such as internal studio documents promotional materials and film reviews to explain the process of cultural aesthetic and economic legitimation that occurred between the 1950s and 1980s as pulp science fiction tropes were adapted to suit the tastes of mainstream audiences Considering the inescapable dominance of today s effects driven blockbusters Escape Velocity not only charts the history of science fiction film but also gives an account of the origins of contemporary Hollywood

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