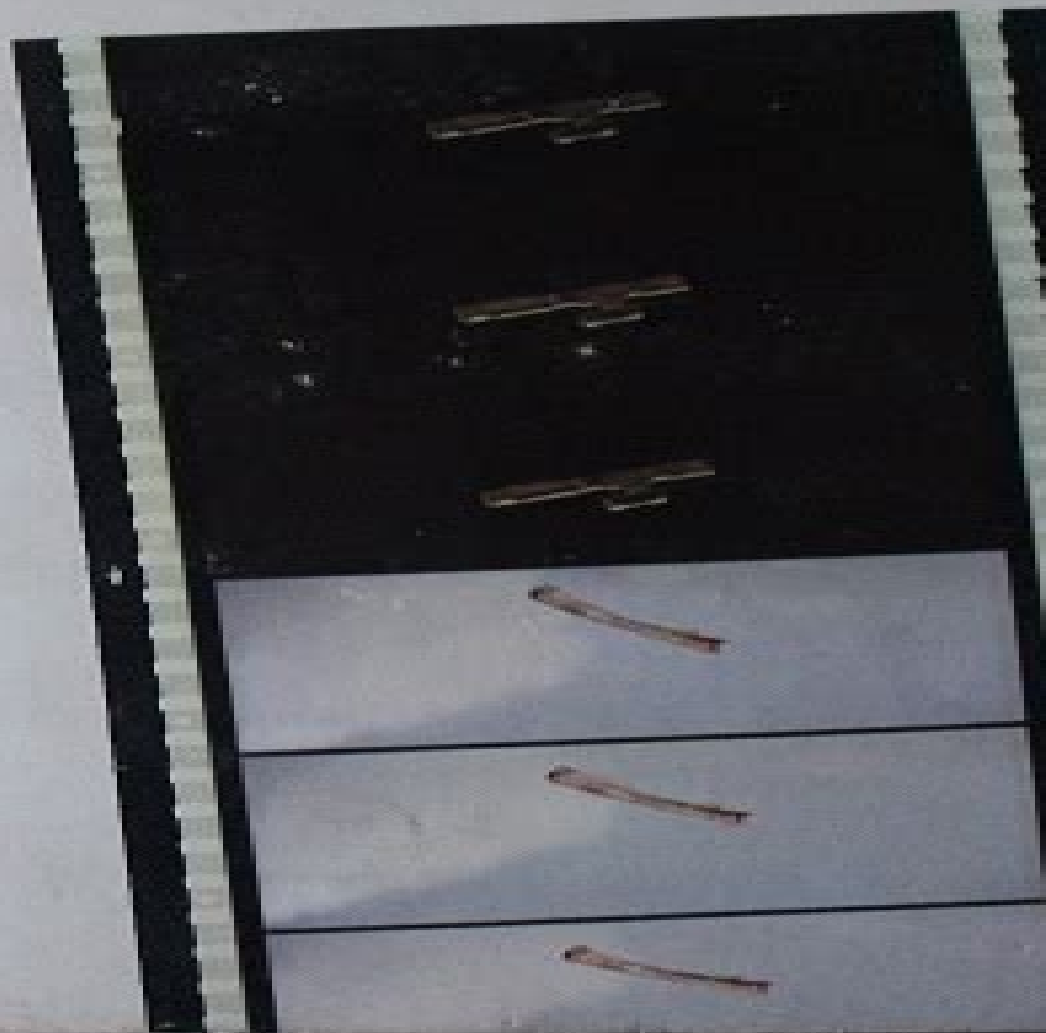


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THE MAKING OF KUBRICK'S **2001** EDITED BY JEROME AGEL

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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."

Making Of Kubricks 2001

James Fenwick



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 **Making of Kubrick's 2001 (the).** J. Agels, 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 **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 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.

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.

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* (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: A Space Odyssey* (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.

Of Body Snatchers and Cyberpunks Sonja Georgi, Kathleen Looock, 2011

The Science of Sci-Fi Music Andrew May, 2020-06-30 The 20th century saw radical changes in the way serious music is composed and produced, including the advent of electronic instruments and novel compositional methods such as serialism and stochastic music. Unlike previous artistic revolutions, this one took its cues from the world of science. Creating electronic sounds in the early days required a well-equipped laboratory and an understanding of acoustic theory. Composition became increasingly algorithmic, with many composers embracing the mathematics of set

theory The result was some of the most intellectually challenging music ever written yet also some of the best known thanks to its rapid assimilation into sci fi movies and TV shows from the electronic scores of Forbidden Planet and Dr Who to the other worldly sounds of 2001 A Space Odyssey This book takes a close look at the science behind science fiction music as well as exploring the way sci fi imagery found its way into the work of musicians like Sun Ra and David Bowie and how music influenced the science fiction writings of Philip K Dick and others

British Film Design Laurie N. Ede, 2010-03-30 British Film Design is about the things that you see when you close your eyes and think of British cinema Dr No s Hideaway the buffet of Brief Encounter Vera Drake s parlour Hogwarts School and a thousand other visions of British films This book is also about the people who have created those visions The physical environments of films are made by Production Designers Art Directors Their efforts have tended to go unnoticed by cinema audiences British Film Design offers the first comprehensive historical survey of British art direction It takes a chronological journey through British film design starting with the efforts of the film primitives of the silent era and ending with the modern day purveyors of part built part computer generated blended design Certain themes recur en route These include British cinema s obsession with realism the Production Designer s continual struggle for recognition influence from European artists and the benefits and perils of American finance The book succeeds in expressing the joy of looking at films from inside out seeing beyond the stars to recognise sets as silent players in the action

Kubrick and Control Jeremy Carr, 2023-05-15 Kubrick and Control is an examination of authority order and independence in the films directed by Stanley Kubrick as well as in his personal life and working habits This study explores the ways in which these central preoccupations develop and reformulate through the course of Kubrick s career as he moved from genre to genre and shifted stories locations time periods scope and technical facilities Separating the productions in accordance to their wider filmic classifications the individual chapters examine a variety of productions allowing for a categorical as well as a developmental approach to the works In addition following concurrently with each individual film discussed details about Kubrick s life and evolving directorial practice are recounted in relation to these same concerns In studying the stylistic and narrative features of his work examples illustrate how Kubrick took these themes and applied them consistently yet with significant variation manifest in relation to mise en sc ne construction how Kubrick composed his images characterization individuals establishing exerting seeking and or abusing their authority narrative stories about characters and situations dependent upon order and control and the actual filmmaking processes of the director Kubrick was both praised and damned for his authorial management and obsession with order and perfection

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 *Stanley Kubrick's 2001, a Space Odyssey* Alison Castle,2019-09 [Alternate Americas](#) M. Keith Booker,2006-02-28 For more than 50 years science fiction films have been among the most important and successful products of American cinema and are worthy of study for that reason alone On a deeper level the genre has reflected important themes concerns and developments in American society so that a history of science fiction film also serves as a cultural history of America over the past half century M Keith Booker has selected fifteen of the most successful and innovative science fiction films of all time and examined each of them at length from cultural technical and cinematic perspectives to see where they came from and what they meant for the future of cinema and for America at large From *Invasion of the Body Snatchers* to *Star Wars* from *Blade Runner* to *The Matrix* these landmark films have expressed our fears and dreams our abilities and our deficiencies In this deep seeking investigation we can all find something of ourselves that we recognize as well as something that we ve never recognized before The focus on a fairly small number of landmark films allows detailed attention to genuinely original movies including *Forbidden Planet* *Invasion of the Body Snatchers* *2001 A Space Odyssey* *Planet of the Apes* *Star Wars* *Close Encounters of the Third Kind* *Alien* *E T the Extra Terrestrial* *Blade Runner* *The Terminator* *Robocop* *The Abyss* *Independence Day* and *The Matrix* This book is ideal for general readers interested in science fiction and film **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 **Cult Film as a Guide to Life** I.Q. Hunter,2016-09-08

Cult Film as a Guide to Life investigates the world and experience of cult films from well loved classics to the worst movies ever made Including comprehensive studies of cult phenomena such as trash films exploitation versions cult adaptations and case studies of movies as different as Showgirls Room 237 and The Lord of the G Strings this lively provocative and original book shows why cult films may just be the perfect guide to making sense of the contemporary world Using his expertise in two fields I Q Hunter also explores the important overlap between cult film and adaptation studies He argues that adaptation studies could learn a great deal from cult and fan studies about the importance of audiences emotional investment not only in texts but also in the relationships between them and how such bonds of caring are structured over time The book s emergent theme is cult film as lived experience With reference mostly to American cinema Hunter explores how cultists with their powerful emotional investment in films care for them over time and across numerous intertexts in relationships of memory nostalgia and anticipation

Limiting Outer Space Alexander C.T. Geppert, 2018-04-18 Limiting Outer Space propels the historicization of outer space by focusing on the Post Apollo period After the moon landings disillusionment set in Outer space no longer considered the inevitable destination of human expansion lost much of its popular appeal cultural significance and political urgency With the rapid waning of the worldwide Apollo frenzy the optimism of the Space Age gave way to an era of space fatigue and planetized limits Bringing together the history of European astroculture and American Soviet spaceflight with scholarship on the 1970s this cutting edge volume examines the reconfiguration of space imaginaries from a multiplicity of disciplinary perspectives Rather than invoking oft repeated narratives of Cold War rivalry and an escalating Space Race Limiting Outer Space breaks new ground by exploring a hitherto underrated and understudied decade the Post Apollo period

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