



Making Of 2001 A Space Odyssey

Joel Black



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Christiane and interviewed most of the key people still alive who worked on the film Drawing also from other previously unpublished interviews Space Odyssey provides a 360 degree view of the film from its genesis to its legacy including many previously untold stories And it features dozens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 **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 **Stanley Kubrick's 2001, a Space Odyssey** Alison Castle, 2019-09 1999: A Space Odyssey John K Balor, 2018-08-03 Part of the premise of the online discussion transcribed in this book is how Gerry Anderson s television series Space 1999 can be understood in relation to Stanley Kubrick s 2001 A Space Odyssey by looking at both narratives through the perspective of systems theory As a result of doing so an engaged debate concerned with the political and philosophical subtext of both stories developed This book gives a full account of the debate with summaries of ideas and insights The book has been developed on an idealistic basis It is sold at the lowest price the publisher was willing to accept A free e book version can be downloaded at www.lulu.com

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

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

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

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

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

The Mansion of Happiness Jill Lepore,2013-03-26 Renowned

Harvard scholar and New Yorker staff writer Jill Lepore has written a strikingly original ingeniously conceived and beautifully crafted history of American ideas about life and death from before the cradle to beyond the grave How does life begin What does it mean What happens when we die All anyone can do is ask Lepore writes That s why any history of ideas about life and death has to be like this book a history of curiosity Lepore starts that history with the story of a seventeenth century Englishman who had the idea that all life begins with an egg and ends it with an American who in the 1970s began freezing the dead In between life got longer the stages of life multiplied and matters of life and death moved from the library to the laboratory from the humanities to the sciences Lately debates about life and death have determined the course of American politics Each of these debates has a history Investigating the surprising origins of the stuff of everyday life from board games to breast pumps Lepore argues that the age of discovery Darwin and the Space Age turned ideas about life on earth topsy turvy New worlds were found she writes and old paradises were lost As much a meditation on the present as an excavation of the past *The Mansion of Happiness* is delightful learned and altogether beguiling

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

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

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 **Focus On: 100 Most Popular American Science Fiction Films** Wikipedia contributors, **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 *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 **Focus On: 100 Most Popular United States National Film Registry Films** Wikipedia contributors, **Lab Coats in Hollywood** David A. Kirby, 2013-02-08 How science consultants make movie science plausible in films ranging from 2001 *A Space Odyssey* to *Finding Nemo* Stanley Kubrick s 2001 *A Space Odyssey* released in 1968 is perhaps the most scientifically accurate film ever produced The film presented such a plausible realistic vision of space flight that many moon hoax proponents believe that Kubrick staged the 1969 moon landing using the same studios and techniques Kubrick s scientific verisimilitude in 2001 came courtesy of his science consultants including two former NASA scientists and the more than sixty five companies research organizations and government agencies that offered technical advice Although most filmmakers don t consult experts as extensively as Kubrick did films ranging from *A Beautiful Mind* and *Contact* to *Finding Nemo* and *The Hulk* have achieved some degree of scientific

credibility because of science consultants In *Lab Coats in Hollywood* David Kirby examines the interaction of science and cinema how science consultants make movie science plausible how filmmakers negotiate scientific accuracy within production constraints and how movies affect popular perceptions of science Drawing on interviews and archival material Kirby examines such science consulting tasks as fact checking and shaping visual iconography Kirby finds that cinema can influence science as well Depictions of science in popular films can promote research agendas stimulate technological development and even stir citizens into political action

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