

Barry Lyndon De Kubrick Libro Y Dvd

Stanley Kubrick Marcello Walter Bruno.2001 Consacré à l'oeuvre cinématographique du grand cinéaste. Raconte la genèse des films à travers les feux croisés de textes et d'analyses approfondies, de notes techniques, d'anecdotes et de témoignages précieux. Enrichi de photos prises sur les plateaux de tournage ou dérobées à la vie privée de l'intéressé.

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.

The Philosophy of Stanley Kubrick Jerold Abrams.2007-05-04 In the course of fifty years, director Stanley Kubrick produced some of the most haunting and indelible images on film. His films touch on a wide range of topics rife with questions about human life, behavior, and emotions: love and sex, war, crime, madness, social conditioning, and technology. Within this great variety of subject matter, Kubrick examines different sides of reality and unifies them into a rich philosophical vision that is similar to existentialism. Perhaps more than any other philosophical concept, existentialism—the belief that philosophical truth has meaning only if it is chosen by the individual—has come down from the ivory tower to influence popular culture at large. In virtually all of Kubrick's films, the protagonist finds himself or herself in opposition to a hard and uncaring world, whether the conflict arises in the natural world or in human institutions. Kubrick's war films (Fear and Desire, Paths of Glory, Dr. Strangelove, and Full Metal Jacket) examine how humans deal with their worst fears—especially the fear of death—when facing the absurdity of war. Full Metal Jacket portrays a world of physical and moral change, with an environment in continual flux in which attempting to impose order can be dangerous. The film explores the tragic consequences of an unbending moral code in a constantly changing universe. Essays in the volume examine Kubrick's interest in morality and fate, revealing a Stoic philosophy at the center of many of his films. Several of the contributors find his oeuvre to be characterized by skepticism, irony, and unfettered hedonism. In such films as A Clockwork Orange and 2001: A Space Odyssey, Kubrick confronts the notion that we will struggle against our own scientific and technological innovations. Kubrick's films about the future posit that an active form of nihilism will allow humans to accept the emptiness of the world and push beyond it to form a free and creative view of humanity. Taken together, the essays in The Philosophy of Stanley Kubrick are an engaging look at the director's stark vision of a constantly changing moral and physical universe. They promise to add depth and complexity to the interpretation of Kubrick's signature films.

Stanley Kubrick. Barry Lyndon. Libro y DVD Alison Castle.2019-11-27 Basada en una novela picaresca de William Makepeace Thackeray de 1844, Barry Lyndon cuenta la historia de un oportunista (Ryan O'Neal) que logra casarse con una hermosa aristócrata (Marisa Berenson) de una clase social muy superior a la suya, pero que al final lo pierde todo por culpa de la avaricia y el rencor. Concebida meticulosamente y filmada con gran elegancia —a través de una lente adaptada e iluminada casi exclusivamente con velas y luz natural— Barry Lyndon es un retrato satírico y compasivo a la vez de un antihéroe extrañamente entrañable. (En palabras de Kubrick: "Es encantador y valiente, es imposible que no te caiga bien a pesar de su vanidad, insensibilidad y debilidad"). Las críticas y la asistencia a las salas fueron decepcionantes cuando se estrenó en 1975, años en los que las películas de época no despertaban demasiado interés, pero desde entonces Barry Lyndon ha ido escalando posiciones en el canon de Kubrick, y ahora está considerada no solo uno de sus mejores trabajos sino una obra maestra inigualable del cine. Esta colección forma parte de la serie Making of a Masterpiece, que ofrece acceso al rodaje de hitos cinematográficos. Esta edición incluye: fotogramas de la película, fotografías de rodaje, borradores del guion y material exclusivo procedente de los archivos de Stanley Kubrick la historia que hay detrás de la realización del filme, entrevistas con Kubrick, una filmografía y una biografía ilustrada un póster desplegable un DVD de la película remasterizada

Kubrick's Cinema Odyssey Michel Chion.2019-07-25 Author wrote bestselling bfi Publishing title David Lynch 'a joy to the reader of film criticism' Choice; 2001: A Space Odyssey to be re-released in cinemas in The Spring and highly likely to be the focus of much media attention in the new year; Stanley Kubrick's 2001: A Space Odyssey (1968), based on Arthur C Clarke's novel, is one of the most ambitious films ever made, an epic of space exploration that takes in the whole history of humanity (as well as speculation about its future). A technical triumph that stands up today 2001 is topical also because of its meditation on the relationship between man, animal and machine. Haunting and enigmatic, it's a film that contains myriad images that seem to defy any explanation. In this multilayered study, acclaimed critic and theorist of film sound Michel Chion offers some keys to understanding 2001. Setting the film first in its historical and cultural contexts (the Space Race, the Cold War, 1960s psychedelia), Chion goes on to locate it within Kubrick's career. He then conducts a meticulous and subtle analysis of its structure and style, arguing that 2001 is an 'absolute film', a unique assemblage of cinema's elements, through which pulses a vision of human existence. 'Animals who know they will die, beings lost on earth, forever caught between two species, not animal enough, not cerebral enough.' In a supplementary chapter Chion argues that Kubrick's last film, Eyes Wide Shut (1999), is a return to 2001, a final statement of its concerns. And in a series of appendices Chion provides production details, an analytic synopsis, credits and a consideration of the legacy of 2001.

Composing for the Cinema Ennio Morricone, Sergio Miceli.2013-10-10 With nearly 400 scores to his credit, Ennio Morricone is one of the most prolific and influential film composers working today. In *Composing for the Cinema*, Morricone and musicologist Sergio Miceli present a series of lectures on the composition and analysis of film music. Adapted from several lectures and seminars, these lessons show how sound design can be analyzed and offer a variety of musical solutions to many different kinds of film. Drawing upon scores by himself and others, the composer also provides insight into his relationships with many of the directors with whom he has collaborated, including Sergio Leone, Giuseppe Tornatore, Franco Zeffirelli, Warren Beatty, Ridley Scott, Roland Joffé, the Taviani Brothers, and others. Delivered in a conversational mode that is both comprehensible and interesting, this groundbreaking work intertwines analysis with practical details of film music composition.

Kubrick Michael Herr.2000 The author provides a firsthand portrait of his friend and colleague, Stanley Kubrick, describing the life and career of the legendary director, dispelling myths about him, and reflecting on his influence on the world of filmmaking.--

Kubrick Michel Ciment.2000-02-21 Stanley Kubrick, más que ningún otro realizador contemporáneo, ha sabido proyectar en la pantalla el imaginario de nuestro tiempo: de Lolita a Eyes Wide Shut, de Atraco perfecto a El resplandor, de ¿Teléfono rojo? Volamos hacia Moscú a La naranja mecánica, de 2001, una odisea en el espacio a Barry Lyndon, de Senderos de gloria a La chaqueta metálica, sus películas han atraído a multitudes, dividido a la crítica, estimulado a sus colegas y a otros artistas. Su cine se revela único en su diversidad, no se reduce a ninguna fórmula. Kubrick mismo, a pesar de la gloria alcanzada, ha seguido siendo hasta su muerte un creador secreto y misterioso. En este libro, el primero aparecido en Francia y traducido a varios idiomas, el lector encontrará un retrato del realizador, un relato de su vida, un estudio sobre su relación con lo fantástico, reflexiones sobre su creación, testimonios de catorce colaboradores y un capítulo importante sobre su última obra, Eyes Wide Shut. Habiendo gozado de la confianza de Kubrick durante treinta años, Michel Ciment ha podido reunir en este libro cuatro entrevistas, tanto más preciosas, por la reticencia del realizador a comentar sus películas. Esta edición definitiva, con filmografía y bibliografía actualizadas, contiene más

de 400 ilustraciones, algunas inéditas. Un extraordinario homenaje a uno de los más grandes visionarios de nuestro tiempo.

Stanley Kubrick Pierre Giuliani.1989

Stanley Kubrick's A Clockwork Orange Stanley Kubrick,Anthony Burgess.2000 Cast size: large.

Kubrick's Total Cinema Philip Kuberski.2012-08-09 Whatever people think about Kubrick's work, most would agree that there is something distinctive, even unique, about the films he made: a coolness, an intellectual clarity, a critical edginess, and finally an intractable ambiguity. In an attempt to isolate the Kubrick difference, this book treats Kubrick's films to a conceptual and formal analysis rather than a biographical and chronological survey. As Kubrick's cinema moves between the possibilities of human transcendence dramatized in 2001: A Space Odyssey and the dismal limitations of human nature exhibited in A Clockwork Orange, the filmmaker's style de-realizes cinematic realism while, paradoxically, achieving an unprecedented frankness of vision and documentary and technical richness. The result is a kind of vertigo: the audience is made aware of both the de-realized and the realized nature of cinema. As opposed to the usual studies providing a summary and commentary of individual films, this will be the first to provide an analysis of the elements of Kubrick's total cinema.

Stanley Kubrick. Barry Lyndon. Coffret Livre and DVD Alison Castle.2019 Barry Lyndon est un chef-d'oeuvre cinématographique sans égal. Incompris à sa sortie en 1975, le film s'est fait une place de choix dans la filmographie de Kubrick et est aujourd'hui considéré comme une de ses plus belles réussites. Chaque coffret de la collection Making of a Masterpiece inclut le DVD du film remasterisé, son affiche originale...

Stanley Kubrick. Barry Lyndon Philippe Pilard.2007

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-scène 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).

A Critical Companion to Stanley Kubrick Elsa Colombani.2020-10-16 A Critical Companion to Stanley Kubrick offers a thorough and detailed study of the films of the legendary director. Labeled a recluse, a provocateur, and a perfectionist, Kubrick revolutionized filmmaking, from the use of music in film, narrative pacing and structure, to depictions of war and violence. An unparalleled visionary, his work continues to influence contemporary cinema and visual culture. This book delves into the complexities of his work and examines the wide range of topics and the multiple interpretations that his films inspire. The eighteen chapters in this book use a wide range of methodologies and explore new trends of research in film studies, providing a series of unique and novel perspectives on all of Kubrick's thirteen feature films, from Fear and Desire (1953) to Eyes Wide Shut (1999), as well as his work on A.I. Artificial Intelligence (Steven Spielberg, 2001).

The Cinema of Stanley Kubrick Norman Kagan.1989 A major assessment of the great director's work. A must for all fans of Kubrick. Kagan chronicles all of Kubrick's work...with a wealth of background information on the filmmaker and his films. -- Boxoffice

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 Paul Duncan.2003 This a highly illustrated guide to the work of film director, Stanley Kubrick.

A Cinema of Loneliness Robert Phillip Kolker.2000 In this 20th anniversary edition, Kolker 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 and Me Emilio D'Alessandro.2016-05-17 This intimate portrait by his former personal assistant and confidante 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.

The Encyclopedia of Stanley Kubrick Gene D. Phillips,Rodney Hill.2002 Surveys the director's life and career with information on his films, key people in his life, technical information, themes, locations, and film theory.

Stanley Kubrick's Barry Lyndon Stanley Kubrick.1973

Stanley Kubrick Director 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.

Perspectives on Stanley Kubrick Mario Falsetto.1996 A collection of articles on the American director's 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

Eyes Wide Shut Michel Chion.2019-07-25 Stanley Kubrick died on 7 March 1999 at his Hertfordshire home, having finished the editing of his last film. Eyes Wide Shut was released later that year. Adapted from Arthur Schnitzler's 1926 Viennese novel Dream Story, relocated and updated to contemporary Manhattan, Eyes Wide Shut stars Tom Cruise and Nicole Kidman as a prosperous couple whose marriage is tested in the aftermath a series of sinister events. The film baffled many of its first audiences. It had all the lavish attention to detail of a Kubrick film but it seemed slow, enigmatic, too much of a dream. Michel Chion's extraordinary study of Eyes Wide Shut makes the case that it is one of Kubrick's masterpieces and a fitting testament. To appreciate this, though, it is necessary to look at what happens on the screen without bringing preconceptions to bear. The film needs to be taken at face value. Looked at this way, Eyes Wide Shut reveals itself to be a deeply moving film about characters who are not so

different from real people, a film about life in which questions of meaning and motive lose their value.

Making Time in Stanley Kubrick's Barry Lyndon Maria Pramaggiore.2014-12-18 Considered by critics to be Stanley Kubrick's masterpiece, Barry Lyndon has suffered from scholarly and popular neglect. Maria Pramaggiore argues that one key reason that this film remains unappreciated, even by Kubrick aficionados, is that its transnational and intermedial contexts have not been fully explored. Taking a novel approach, she looks at the film from a transnational perspective -- as a foreign production shot in Ireland and an adaptation of a British novel by an American director about an Irish subject. Pramaggiore argues that, in Barry Lyndon, Kubrick develops his richest philosophical mediation on cinema's capacity to mediate the real and foregrounds film's relationship to other technologies of visuality, including painting, photography, and digital media. By combining extensive research into the film's source novel, production and reception with systematic textual analysis and an engagement with several key issues in contemporary academic debate, this work promises not only to make a huge impact in the field of Kubrick studies, but also in 1970s filmmaking, cultural history and transnational film practice.

Eyes Wide Shut Robert P. Kolker, Nathan Abrams.2019-06-05 Twenty years since its release, Stanley Kubrick's Eyes Wide Shut remains a complex, visually arresting film about domesticity, sexual disturbance, and dreams. It was on the director's mind for some 50 years before he finally put it into production. Using the Stanley Kubrick Archive at the University of the Arts, London, and interviews with participants in the production, the authors create an archeology of the film that traces the progress of the film from its origins to its completion, reception, and afterlife. The book is also an appreciation of this enigmatic work and its equally enigmatic creator.

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.

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. Strangelove, 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 cinematic maze.

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.

Discovering Kubrick's Symbolism Nicole M. Berg.2020-07-30 Bringing to light the long-shrouded symbolism and startling spiritual depth that renowned director Stanley Kubrick packed into every detail of his iconic films, this book excavates the subtle ways Kubrick calls attention to universal truths and shocking realities still pervading our society. It cites the master director's use of encoded graphic symbols, signifying light effects, doppelgangers, esoteric color-coding, and framing techniques that communicate Kubrick's underlying topics. Beginning with an exploration of the inspirational themes of his classic science fiction film 2001: A Space Odyssey, including the multilayered meaning of the Monolith, this book traces the themes and symbols encrypted in the films that followed during the director's impressive career. It reveals the oblique methods Kubrick used to underscore a wide range of humanitarian alarms covered in films as diverse as A Clockwork Orange, Barry Lyndon, The Shining, Full Metal Jacket, and Eyes Wide Shut, and the fascinating links these films have to one another. Surprising revelations discovered in Dr. Strangelove, Spartacus, Lolita, and Paths of Glory are also unveiled for the first time.

Calling Dr. Strangelove George Case.2014-08-07 Stanley Kubrick's Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb is one of the most celebrated and significant films ever made. This book traces the movie's origins as a thriller novel through its evolution into a devastating black comedy, to its ultimate reception as an undisputed cinema classic. A wealth of fresh detail is provided on Dr. Strangelove's production, its initial reception and its lasting influence. The book also examines the film within the context of the real-life superpower standoff it satirized and evaluates its place alongside director Kubrick's entire catalog of famous works. Drawn from interviews, biographical research and extensive cultural analysis, this work is an indispensable resource for Kubrick fans, movie buffs and students of Cold War history.

Stanley Kubrick's Barry Lyndon. Book & DVD Set Alison Castle.2019-10-25 Barry Lyndon is a cinematic masterwork without equal. At first misunderstood upon its 1975 release, it is now widely considered to be one of Kubrick's finest achievements. Each set in the Making of a Masterpiece series comes in a deluxe LP-sized folio and includes a DVD of the remastered film, the original poster, essays, interviews, and...

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 personal side of Kubrick's films.

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.

Kubrick Michel Ciment.2017-09 Recluso, rigoroso e genial, Stanley Kubrick realizou obras-primas do cinema nos mais diferentes gêneros. Neste livro, fartamente ilustrado com cenas e fotos de bastidores, o grande crítico francês Michel Ciment traça o mais completo compêndio crítico da obra de Kubrick, reunindo textos analíticos, entrevistas e depoimentos do próprio diretor e de seus colaboradores. Aqui, Ciment evidencia como filmes aparentemente tão díspares quanto 2001: uma odisséia no espaço e O iluminado, ou Lolita e Laranja mecânica, revelam não só a potência criativa do cineasta, mas também sua coerência estética e filosófica. O resultado é um mergulho saboroso em cada um desses filmes que marcaram o cinema mundial: dos bastidores da concepção até sua realização e distribuição. É nessa mistura entre o trabalho intelectual e a exuberância imagética que Ciment revela toda a poética de Stanley Kubrick. Os treze filmes de Kubrick, produzidos ao longo de quase meio século, transgrediram todos os limites entre gêneros e estilos estabelecidos até então. Sua filmografia completa é composta por: Medo e desejo [Fear and Desire], 1953 A morte passou por perto [Killer's Kiss], 1955 O grande golpe [The Killing], 1956 Glória feita de sangue [Paths of Glory], 1957 Spartacus [Spartacus], 1960 Lolita [Lolita], 1962 Dr. Fantástico [Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb], 1964 2001: uma odisséia no espaço [2001: A Space Odyssey], 1968 Laranja mecânica [A Clockwork Orange], 1971 Barry Lyndon [Barry Lyndon], 1975 O iluminado [The Shining], 1980 Nascido para matar [Full Metal Jacket], 1987 De olhos bem fechados [Eyes Wide Shut], 1999

Stanley Kubrick Randy Rasmussen.2015-11-16 Stanley Kubrick had a great talent for creating memorable images--such as his famous jump cut from a bone tossed into the prehistoric sky to a spaceship orbiting the earth in 2001. Like the composer of a great symphony, Kubrick also had the ability to draw his memorable moments into a lyrical whole. Balancing harmony with discord, he kept viewers on edge by constantly shifting relationships among the dramatic elements in his movies. The results often confounded expectations and provoked controversy, right up through Eyes Wide Shut, the last film of his life. This book is an intensive, scene-by-scene analysis of Kubrick's most mature work--seven meticulously wrought films, from Dr. Strangelove to Eyes Wide Shut. In these films, Kubrick dramatized the complexity and mutability of the human struggle, in settings so diverse that some critics have failed to see the common threads. Rasmussen traces those threads and reveals the always shifting, always memorable, always passionately rendered pattern. Instructors considering this book for use in a course may request an examination copy here.

Stanley Kubrick Stanley Kubrick,Rainer Crone.2005-12 The revelatory early photographs of the famous and enigmatic film director.

Stanley Kubrick Esteve Riambau.1999 La carrera de Stanley Kubrick, iniciada hace casi cuatro décadas, exigua y proteica casi como ninguna otra en la historia del cine, ha estado marcada desde sus mismos comienzos por una autoexigencia, un rigor y un afán de controlar hasta los mínimos detalles de sus productos de todo punto inusuales. Los films realizados en los últimos años sobre todo - 2001, La naranja mecánica, Barry Lyndon, El resplandor, La chaqueta metálica - han supuesto verdaderos acontecimientos, cuyas repercusiones han trascendido casi siempre lo meramente cinematográfico para incidir de lleno en lo social. Sirva esta monografía del crítico Esteve Riambau para conocer mejor la obra de un creador a quien el mismísimo Orson Welles no dudó en calificar de gigante.

Kubrick's Hope Julian Rice.2008-09-29 There have been two common assumptions about Stanley Kubrick: that his films portray human beings who are driven exclusively by aggression and greed, and that he pessimistically rejected meaning in a contingent, postmodern world. However, as Kubrick himself remarked, 'A work of art should be always exhilarating and never depressing, whatever its subject matter may be.' In this new interpretation of Kubrick's films, Julian Rice suggests that the director's work had a more positive outlook than most people credit him. And while other studies have recounted Kubrick's life and production histories, few have offered lucid explanations of specific sources and their influence on his films. In Kubrick's Hope, Rice explains how the theories of Freud and Jung took cinematic form, and also considers the significant impression left on the director's last six films by Robert Ardrey, Bruno Bettelheim, and Joseph Campbell. In addition to providing useful contexts, Rice offers close readings of the films, inviting readers to note details they may have missed and to interpret them in their own way. By refreshing their experience of the films and discarding postmodern clichés, viewers may discover more optimistic themes in the director's works. Beginning with 2001: A Space Odyssey and continuing through A Clockwork Orange, Barry Lyndon, The Shining, Full Metal Jacket, and Eyes Wide Shut, Rice illuminates Kubrick's thinking at the time he made each film. Throughout, Rice examines the compelling political, psychological, and spiritual issues the director raises. As this book contends, if these works are considered together and repeatedly re-viewed, Kubrick's films may help viewers to personally grow and collectively endure.

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