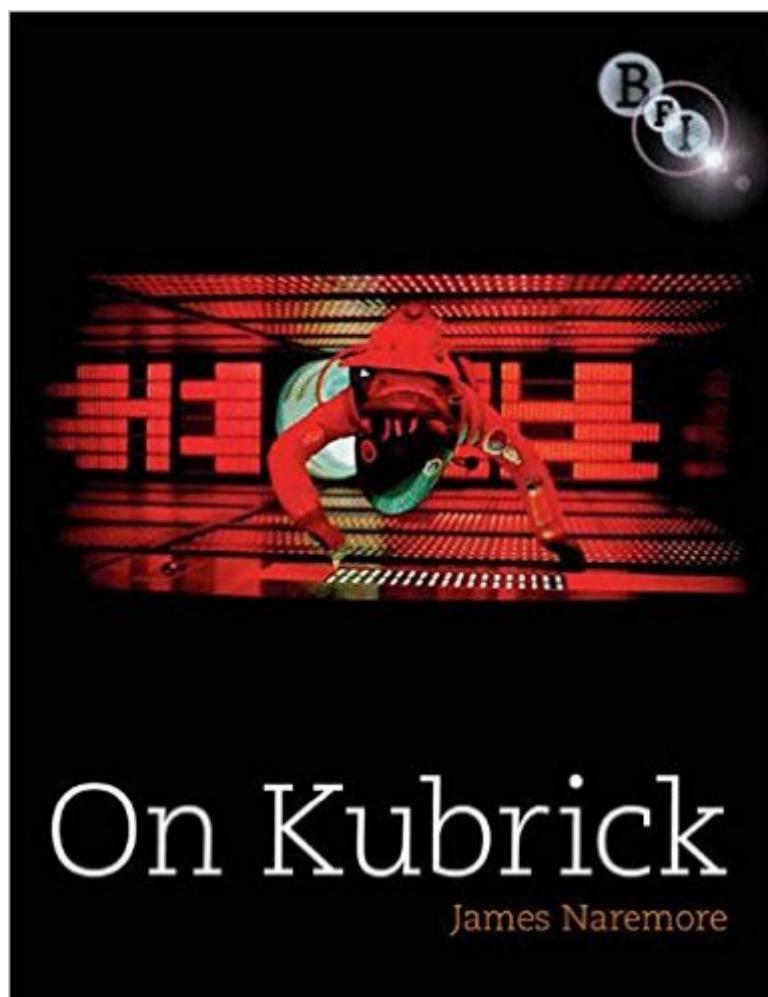


The book was found

On Kubrick



Synopsis

This book is a critical study of Stanley Kubrick's career, beginning with his earliest feature, *Fear and Desire* (1953), and ending with his posthumous production of *A.I., Artificial Intelligence* (2001). This book argues that in several respects Kubrick was one of the cinema's last modernists.

Book Information

Paperback: 272 pages

Publisher: British Film Institute (August 7, 2007)

Language: English

ISBN-10: 1844571424

ISBN-13: 978-1844571420

Product Dimensions: 6.8 x 1 x 8.8 inches

Shipping Weight: 1.9 pounds (View shipping rates and policies)

Average Customer Review: 4.3 out of 5 stars (See all reviews) (6 customer reviews)

Best Sellers Rank: #567,791 in Books (See Top 100 in Books) #183 in Books > Arts & Photography > Performing Arts > Individual Directors #334 in Books > Biographies & Memoirs > Arts & Literature > Movie Directors #672 in Books > Humor & Entertainment > Movies > Video > Direction & Production

Customer Reviews

I have found the content of this book interesting and the authors information, opinions and analysis worth checking out. I admit that I have been kind of wondering through the book. I've been a Kubrick fan since first seeing *2001* in 1968 at age 13. My admiration and interest of him only grows. However, even in reading it the way I am, I have come across significant errors that are quite remarkable that effect my ability to take the author as seriously as the 5-star reviewers have. Two examples just from the section on *2001* ("Beyond the Stars"): Page 137: the Kent State killings did not occur in 1968, the year of *2001*'s release, but in 1970. Page 151: As almost everyone interested knows (so this error is remarkable), music of the opening and closing sequences is by Richard Strauss, not Wagner as the author states. I mean, that's basic. With these basic errors, I'm now inhibited to consider as readily the rest of what the author has to say on my favorite director.

When I read James Naremore was doing a book on Kubrick, and it was being published for the BFI no less, I knew this book would be excellent. I've previously read work's by James Naremore including his *Magic of Orson Welles* book and have heard is excellent commentary on *Mr. Arkadin*.

This book goes into great, great detail about all the layers of a Kubrick film. I was already in love with Kubrick by the point I read this book, but this truly peeled off all the layers of the film, everything from his obsession with faces to his obsession of scatalogical situations in *Full Metal Jacket*. I don't know if any schools have a class dedicated to the films of Stanley Kubrick, but if there were, this should be the text book. He spends so much time on all films, and especially on my personal favorite, *Barry Lyndon*. He compares themes and ideas that have been in his films since *Killer's*, and doesn't waste any words in describing the films. This one is on the top of my desert island cinema books.

I used this book for a supplementary film class. This was actually a good textbook. It was easy to read and had a lot of side and inside information about Stanley Kubrick. The only problem the others in my class had was with the British spellings (I'm a little older and have actually studied British Literature), so I would suggest, don't despair, you will recognize the spellings and figure out the words; if not, consult the dictionary. :-)

[Download to continue reading...](#)

Stanley Kubrick and Me: Thirty Years at His Side On Kubrick Stanley Kubrick: New Perspectives
The Stanley Kubrick Archives

[Dmca](#)