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[The Stanley Kubrick Archives](#) **The Stanley Kubrick Archives Les Archives Stanley Kubrick The Stanley Kubrick Archives Eyes Wide Shut Stanley Kubrick Depth of Field Space Odyssey Christiane Kubrick Paintings Stanley Kubrick The Making of Stanley Kubrick's 2001: a Space Odyssey Stanley Kubrick at Look Magazine Eyes Wide Shut Reconstructing Strangelove Stanley Kubrick Wartime Lies Stanley Kubrick Stanley Kubrick The Philosophy of Stanley Kubrick Stanley Kubrick Stanley Kubrick Reconstructing Strangelove The Wolf at the Door Stanley Kubrick The Bloomsbury Companion to Stanley Kubrick Stanley Kubrick's Barry Lyndon. Book & DVD Set A Critical Companion to Stanley Kubrick Eyes Wide Open Love and Death in Kubrick Mythologizing the Vietnam War Kubrick Stanley Kubrick 2001 Gender, Power, and Identity in The Films of Stanley Kubrick The Pig That Wants to Be Eaten Stanley Kubrick at Look Magazine The Ingmar Bergman Archives Alfred Hitchcock The Pedro Almodóvar Archives Imagine John Yoko**

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. From 1945 to 1950, during the formative years of his career, Stanley Kubrick worked as a photojournalist for Look magazine. Offering a comprehensive examination of the work he produced during this period - before going on to become one of America's most celebrated filmmakers - Stanley Kubrick at Look Magazine sheds new light on the aesthetic and ideological factors that shaped his artistic voice. Tracing the links between his photojournalism and films, Philippe Mather shows how working at Look fostered Kubrick's emerging genius for combining images and words to tell a story. Mather then demonstrates how exploring these links enhances our understanding of Kubrick's approach to narrative structure - as well as his distinctive combinations of such genres as fiction and documentary and fantasy and realism. Meet the inventor of modern horror. This complete guide to the Hitchcock canon is a movie buff's dream: from his 1925 debut The Pleasure Garden to 1976's swan song Family Plot, we trace the filmmaker's entire life and career. With a detailed entry for each of Hitchcock's 53 movies, this clothbound book combines insightful texts, photography, ... This rich and compelling volume is an intimate tribute to the private life and public work of legendary director Stanley Kubrick. Includes 200+ photos and images from his life and films. The films of Stanley Kubrick have left an indelible mark on the history of American cinema. This text explores the auteur's legacy, specifically positioning his body of work within the context of cultural theory. A single chapter is devoted to each of Kubrick's seven films: Lolita, Dr. Strangelove, 2001: A Space Odyssey, A Clockwork Orange, The Shining, Full Metal Jacket, and Eyes Wide Shut. Particular attention is paid to the role of love and death in Kubrick's films, emphasizing his innovative exploration of love and sex, and the portrayal of mortality via masculine violence. This special anniversary-edition work explores Stanley Kubrick's archives. With selected articles and essays and extensive film notes, this work offers the most

comprehensive study of the filmmaker to date. 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. An updated edition of The Pedro Almodóvar Archives, offering inside access to the cult Spanish director who beguiles audiences worldwide with his thrilling dissertations on desire, passion, and identity. With behind-the-scenes pictures and personal reminiscences, Almodóvar himself guides the reader through his singular journey from its early... Accompanying CD-ROM: Interview with Stanley Kubrick by Jeremy Bernstein, November 27, 1966. Interview is in audio and transcript form. odyssey. An engrossing biography of one of the most influential filmmakers in cinematic history 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, Mikics for the first time explores the personal side of Kubrick's films. Poland, 1939. The comfortable, secure world of assimilated Jews is blown away by the invasion of the Third Reich. Maciek's father disappears into the war's vortex, leaving the orphaned child with his acerbic and beautiful Aunt Tania. It is her cool inventiveness, in their dramatic flight through a landscape of oppression, that will ensure their fragile survival. The Vietnam War is evolving from contemporary memory into history. Fifty years on, it still serves as a benchmark in the history of war reporting and in the representation of conflict in popular culture and historical memory. However, as contemporary culture tries to come to terms with the events and their political, psychological and cultural implications, the 'real' Vietnam War has been appropriated and changed into a set of mythologies which implicate American and Vietnamese national identities specifically, and ideas of modern conflict more broadly, particularly in shaping the mediation of the twenty-first century 'War on Terror'. This collection of interdisciplinary critical essays explores the cultural legacies of the US involvement in South East Asia, considering this process of 'mythologising' through the lenses of visual media and tracing the war's evolution from contemporary reportage to subsequent interpretation and consumption. It reassesses the role of visual media in covering and remembering the war, its memorialisation, mediation and memory. The origin of this collection of essays was an international conference, titled "Considering Vietnam", held at the Imperial War Museum, London, in February 2012, co-organised by the museum and the University of the Arts London Photography and the Archive Research Centre (PARC). 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. Perfect for gifting to lovers of philosophy or mining intelligent ice-breaker topics for your next party, The Pig That Wants to Be Eaten offers one hundred philosophical puzzles that stimulate thought on a host of moral, social, and personal dilemmas. Taking examples from sources as diverse as Plato and Steven Spielberg, author Julian Baggini presents abstract philosophical issues in concrete terms, suggesting possible solutions while encouraging readers to draw their own

conclusions: Lively, clever, and thought-provoking, *The Pig That Wants to Be Eaten* is a portable feast for the mind that is sure to satisfy any intellectual appetite. From his first feature film, *Fear and Desire* (1953), to his final, posthumously released *Eyes Wide Shut* (1999), Stanley Kubrick excelled at probing the dark corners of human consciousness. In doing so, he adapted such popular novels as *The Killing*, *Lolita*, *A Clockwork Orange*, and *The Shining* and selected a wide variety of genres for his films -- black comedy (*Dr. Strangelove*), science fiction (*2001: A Space Odyssey*), and war (*Paths of Glory* and *Full Metal Jacket*). Because he was peerless in unveiling the intimate mysteries of human nature, no new film by Kubrick ever failed to spark debate or to be deeply pondered. Kubrick (1928-1999) has remained as elusive as the subjects of his films. Unlike many other filmmakers he was not inclined to grant interviews, instead preferring to let his movies speak for themselves. By allowing both critics and moviegoers to see the inner workings of this reclusive filmmaker, this first comprehensive collection of his relatively few interviews is invaluable. Ranging from 1959 to 1987 and including Kubrick's conversations with Gene Siskel, Jeremy Bernstein, Gene D. Phillips, and others, this book reveals Kubrick's diverse interests -- nuclear energy and its consequences, space exploration, science fiction, literature, religion, psychoanalysis, the effects of violence, and even chess -- and discloses how each affects his films. He enthusiastically speaks of how advances in camera and sound technology made his films more effective. Kubrick details his hands-on approach to filmmaking as he discusses why he supervises nearly every aspect of production. "All the hand-held camerawork is mine", he says in a 1972 interview about *A Clockwork Orange*. "In addition to the fun of doing the shooting myself, I find it virtually impossible to explain what I want in a hand-held shot to even the most talented and sensitive camera operator". Neither guarded nor evasive, the Kubrick who emerges from these interviews is candid, opinionated, confident, and articulate. His incredible memory and his gift for organization come to light as he quotes verbatim sections of reviews, books, and articles. Despite his reputation as a recluse, the Kubrick of these interviews is approachable, witty, full of anecdotes, and eager to share a fascinating story. 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). *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... A comprehensive exploration of American filmmaker Stanley Kubrick's cinematic life's work and creative process featuring film stills, articles and essays by Kubrick and Kubrick scholars, letters, interviews, notes, and photographs. Stanley Kubrick, director of the acclaimed films *Path of Glory*, *Spartacus*, *Lolita*, *Dr. Strangelove*, *2001: Space Odyssey*, *A Clockwork Orange*, *The Shining*, and *Full Metal Jacket*, is arguably one of the greatest American filmmakers. Yet, despite being hailed as "a giant" by Orson Welles, little is known about the reclusive director. Stanley Kubrick—the first full-length study of his life—is based on assiduous archival research as well as new interviews with friends, family, and colleagues. Film

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scholar Vincent LoBRutto provides a comprehensive portrait of the director, from his high school days, in the Bronx and his stint as a photographer for *Look* magazine, through the creation of his wide-ranging movies, including the long-awaited *Eyes Wide Shut*. The author provides behind-the-scenes details about writing, filming, financing, and reception of the director's entire output, paying close attention to the technical innovations and to his often contentious relationships with actors. This fascinating biography exposes the enigma that is Stanley Kubrick while placing him in context of film history. Kubrick is Michael Herr's memoir of his nearly twenty-year friendship and collaboration with Stanley Kubrick, one of the greatest filmmakers of all time and the creator of such classics as *Dr. Strangelove*, *2001: A Space Odyssey*, and *A Clockwork Orange*. From their first meeting at an advance screening of *The Shining* in 1980, Kubrick and Herr began an intense intellectual exchange that grew into the artistic collaboration that ultimately produced the groundbreaking Vietnam film *Full Metal Jacket*. Filled with personal insights and previously untold anecdotes, Kubrick is a probing view into the inner life of a man whose creative passion and powerful intellect changed the art of filmmaking forever--and of the complicated, often misunderstood man behind the art. During his career Stanley Kubrick became renowned for undertaking lengthy and exhaustive research prior to the production of all his films. In the lead-up to what would eventually become *Dr. Strangelove* (1964), Kubrick read voraciously and amassed a substantial library of works on the nuclear age. With rare access to unpublished materials, this volume assesses *Dr. Strangelove's* narrative accuracy, consulting recently declassified Cold War nuclear-policy documents alongside interviews with Kubrick's collaborators. It focuses on the myths surrounding the film, such as the origins and transformation of the "straight" script versions into what Kubrick termed a "nightmare comedy." It assesses Kubrick's account of collaborating with the writers Peter George and Terry Southern against their individual remembrances and material archives. Peter Sellers's improvisations are compared to written scripts and daily continuity reports, showcasing the actor's brilliant talent and variations. 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. *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). Part visual majesty, part meticulous science, part limitless imagination. Previously available as part of the multi-volume and instant sell-out *Collector's Edition*, this exhaustive compendium of photographs, pre-production paintings, and conceptual designs explores the genius behind *2001: A Space Odyssey*, the sci-fi classic that remains the... Personally compiled and curated by Yoko Ono, *Imagine* John Yoko is the definitive inside story-told in revelatory detail-of the making of the legendary album and all that surrounded it: the locations, the creative team, the artworks and the films, in the words of John & Yoko and the people who were there. Features 80% exclusive, hitherto-unpublished archive photos and footage sequences of all the key players in situ,

together with lyric sheets, Yoko's art installations, and exclusive new insights and personal testimonies from Yoko and over forty of the musicians, engineers, staff, celebrities, artists and photographers who were there—including Julian Lennon, Klaus Voormann, Alan White, Jim Keltner, David Bailey, Dick Cavett and Sir Michael Parkinson. "A lot has been written about the creation of the song, the album and the film of Imagine, mainly by people who weren't there, so I'm very pleased and grateful that now, for the first time, so many of the participants have kindly given their time to 'gimme some truth' in their own words and pictures" -Yoko Ono Lennon, 2018

In 1971, John Lennon & Yoko Ono conceived and recorded the critically acclaimed album *Imagine* at their Georgian country home, Tittenhurst Park, in Berkshire, England, in the state-of-the-art studio they built in the grounds, and at the Record Plant in New York. The lyrics of the title track were inspired by Yoko Ono's "event scores" in her 1964 book *Grapefruit*, and she was officially co-credited as writer in June 2017. *Imagine* John Yoko tells the story of John & Yoko's life, work and relationship during this intensely creative period. It transports readers to home and working environments showcasing Yoko's closely guarded archive of photos and artifacts, using artfully compiled narrative film stills, and featuring digitally rendered maps, floorplans and panoramas that recreate the interiors in evocative detail. John & Yoko introduce each chapter and song; Yoko also provides invaluable additional commentary and a preface. All the minutiae is examined: the locations, the key players, the music and lyrics, the production techniques and the artworks—including the creative process behind the double exposure polaroids used on the album cover. With a message as universal and pertinent today as it was when the album was created, this landmark publication is a fitting tribute to John & Yoko and their place in cultural history.

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. 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

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interpretation of Kubrick's signature films. Filled with material that came to light after the publication of the first edition in 1994, this updated edition includes interviews, new material from effects supervisor Doug Turnbull and additional illustrations. 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. This volume features a set of thought-provoking and long overdue approaches to situating Stanley Kubrick's films in contemporary debates around gender, race, and age - with a focus on women's representations. Offering new historical and critical perspectives on Kubrick's cinema, the book asks how his work should be viewed bearing in mind issues of gender equality, sexual harassment, and abuse. The authors tackle issues such as Kubrick's at times questionable relationships with his actresses and former wives, the dynamics of power, misogyny and miscegenation in his films, and auteur 'apologism', among others. The selection delineates these complex contours of Kubrick's work by drawing on archival sources, engaging in close readings of specific films, and exploring Kubrick through unorthodox vantage points. With an interdisciplinary scope and social justice-centered focus, this book offers new perspectives on a well-established area of study. It will appeal to scholars and upper-level students of film studies, media studies, gender studies, and visual culture, as well as to fans of the director interested in revisiting his work with a new perspective. With rare access to unpublished materials, this volume assesses Dr. Strangelove's narrative accuracy, consulting recently declassified Cold War nuclear-policy documents alongside interviews with Kubrick's collaborators. It focuses on the myths surrounding the film. 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. 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. From the archives at the Bergman Foundation comes an homage to the Swedish auteur and consummate explorer of the human condition. This re-edition brings back TASCHEN's award-winning publication, produced with many of Ingmar Bergman's close collaborators. Charting the director's entire working life in film, it features rare material and film... 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. Sheds new light on the aesthetic factors that shaped Kubrick's artistic voice by examining the links between his photojournalist work (done between 1945 to 1950) and his films. En 1968, interrogé sur le sens métaphysique de 2001: l'odyssée de l'espace, Stanley Kubrick répondait: «Ce n'est pas un message que j'ai voulu transmettre en paroles. 2001 est une expérience non verbale... J'ai essayé de créer une expérience visuelle qui pénètre directement l'inconscient avec son contenu émotionnel et philosophique.» Désormais disponible parmi nos ouvrages de la collection Bibliotheca Universalis, Les Archives Stanley Kubrick suit le même principe. De la scène d'ouverture du Baiser du tueur aux derniers plans d'Eyes Wide Shut, le livre

présente les images magistrales tirées des films de Kubrick, reproduites en séquences, à travers des photogrammes fascinants et instructifs. Il dévoile le processus créatif de Kubrick grâce à des documents passionnants extraits des archives du cinéaste, parmi lesquels des éléments de conception des décors, des croquis, des lettres, des scénarios, des esquisses, des notes et des plans de tournage. Ce matériel visuel et issu d'archives est accompagné d'essais signés par d'éminents spécialistes de Kubrick, des articles écrits par et sur Kubrick, ainsi qu'une sélection de ses meilleures interviews. Le résultat offre un voyage érudit en images, dans les archives du réalisateur, à travers des chefs-d'oeuvre du cinéma du XXe siècle ainsi que dans l'esprit méticuleux de leur créateur.